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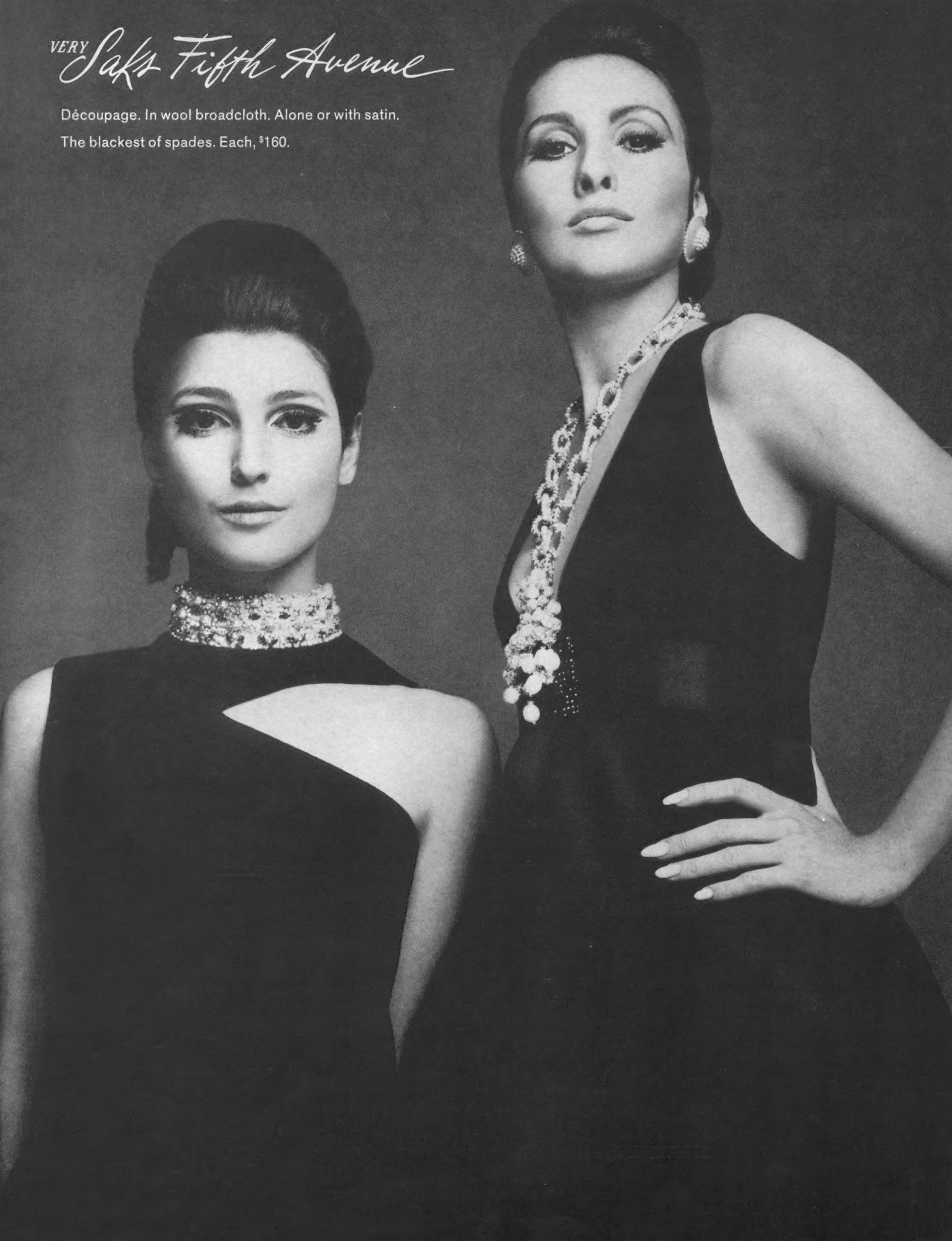
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COVER: Twig in bloom . . . one perfect rose, tumble of curls: the girl of the year in the new romantic spirit of the times. Makeup in keeping: Good Morning Slicker over Pebble Pink lipstick. Mini-Blush Pink on cheeks. Eyelighter on the brow bone. On the eyes themselves, a double helping of dark, dense silky eyelashes called Twiggy Lashes—the newest flutter from Yardley, who also turns out all the makeup named here. Chester Weinberg green velveteen jump suit and white blouse, details page 59. Coiffure by Ara Gallant with Tovar-Tresses hairpieces.

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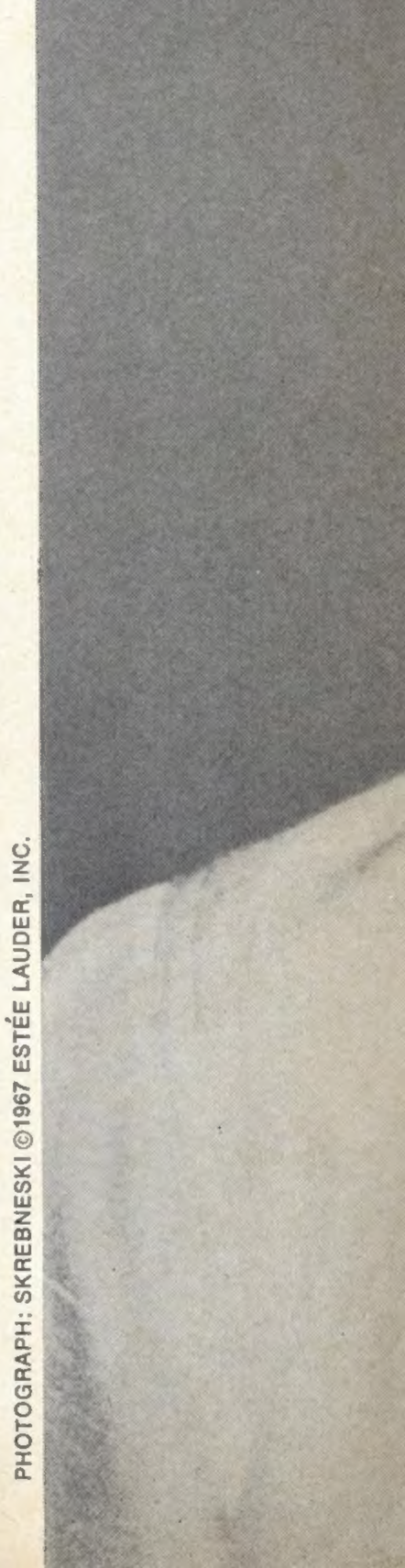
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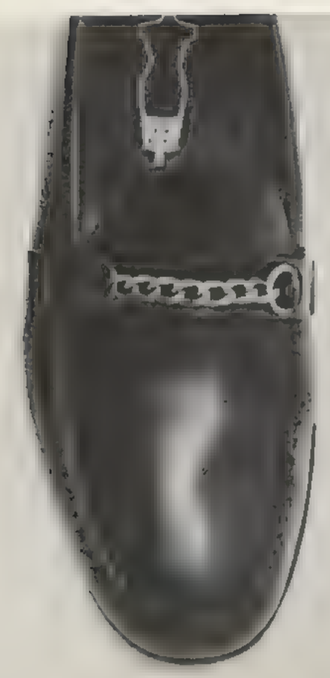




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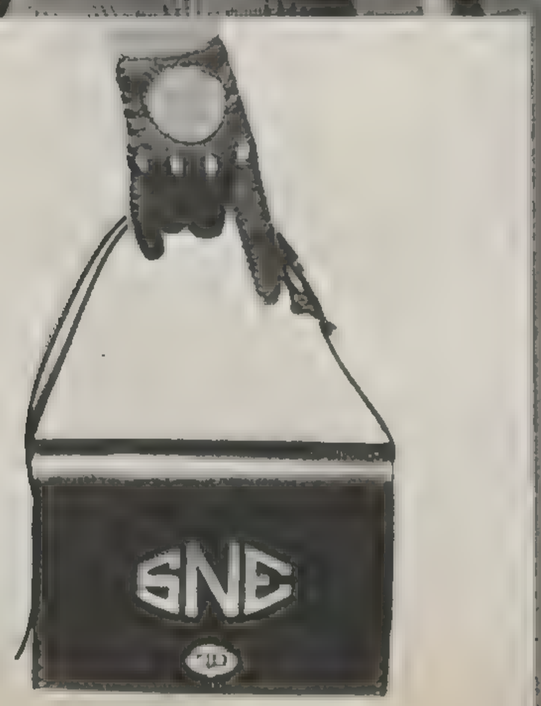
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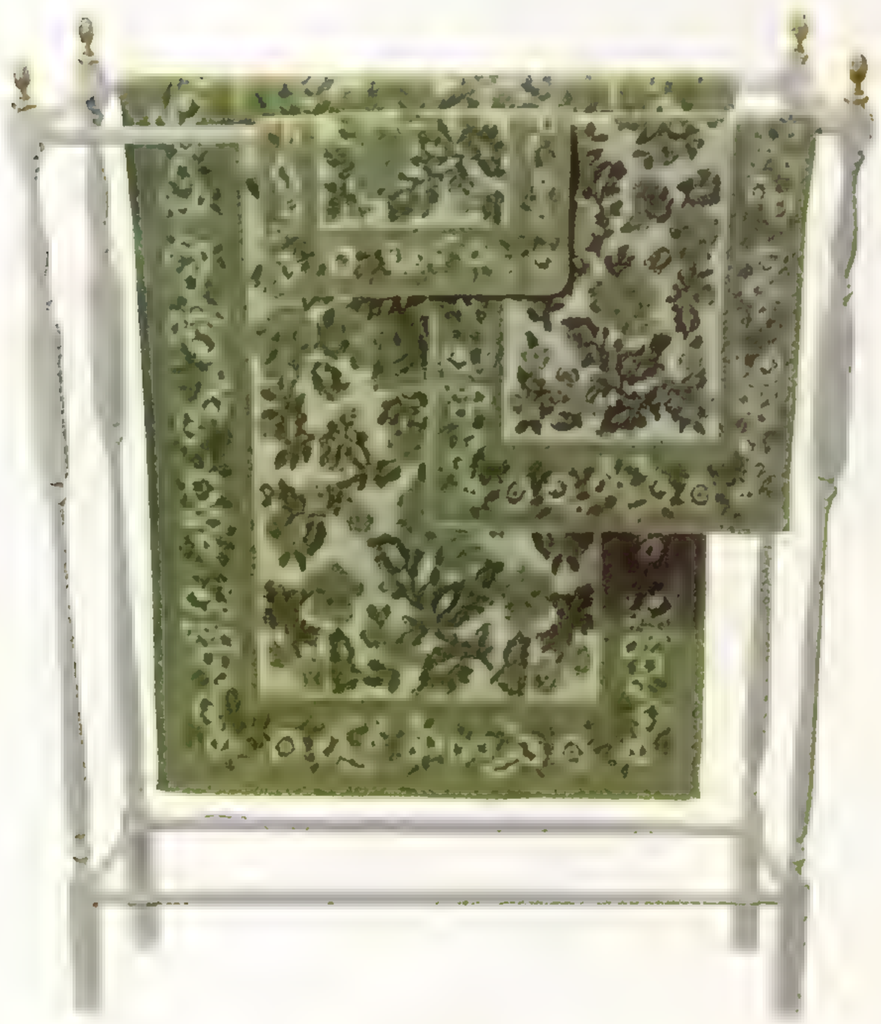
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BEAUTY CHECKOUT

August 1

Some new handles that know how to handle us

Welcoming the gentlemen aboard our ketch the other day, we noted two of them wagging their sun lotion by right forefinger. Hal-Sport and/or Hal-Bronze, the stuff is called (one more sun screen, other more tanny). Both the sort of thing men and women find as handy to carry as their cigarettes and Zippo lighters. All to the good of the skin, therefore, these little buoy-shaped plastic containers with built-in handles. Devised by genius with the well-known French handle, Lancôme. . . . This led us into reverie about some other seaworthy handles, or handlings you might say. Click-a-Sweet, how well that handles our get-emaciated-looking-quick program. We used to find it just as easy to dip into the sugar bowl as to get out the saccharine pill. This fellow, housed in a fake ball-point pen, requires only a click of powdered calorie-free sweetness to fix up our brew on deck. An amusement from Sweden with a practical *raison d'être*. And, oh yes, a pen clip handle. . . . When it comes to handling hair aboard, some women give up and wear wigs. Too hot for us. We stash a new travel size hair spray in our duffel, L'Oréal's Elnett Satin. Not to be confused with itsy purse-sized sprays for pre-party primping, Elnett keeps going for long cruises. Handles your hair lightly, normally, or with extra hold. . . . Then there's the hair on our legs that we don't want at all. We can take care of this without handling a blade with Lady Eversharp's new band razor. So-called because a band of stainless steel edges is coiled in a disposable cartridge. Great aboard. And abroad, as you don't have to worry about foreign electric current. In nice unrazorish colours. . . . If you're at sea about your lipstick colour, toy with Cover Girl Crazy Sticks. They're mad. Blue, green, or beige frosteds, they turn shimmery natural on mouth—and goodness knows they outwit any sort of wear and glare. Blue turns pink, green gets peachy, beige becomes bare. A ketch is a good place to catch up with their possibilities, them vs. you. . . . Avon came calling (not to the boat, silly), and brought us a captivating froth of blush. Really, this new Ultra Sheer Finishing Glo squirts out of its aerosol container like so much meringue. Then it gets smoothed in and becomes like dewy, eight-hours-sleep-a-night health. It's almost irresistible in a non-conformist way. We can't keep our hands off it.

The Bright Young People's flagrant fragrancing

Thought you might be interested in the perfumes tickling the olfactory nerves, expressing the moods, and satisfying the souls of those college seniors who survived the first quiz in Vogue's 26th Prix de Paris. Here are some names named by those who specified their perfume pets. Chanel No. 5, Nina Ricci's L'Air du Temps, Jean Patou's Joy, Guerlain's Shalimar got themselves cited with fascinating frequency. L'Air du Temps instigated such remarks as: "L'Air du Temps for December"; "Everywhere I go, I go in a cloud of L'Air du Temps"; "L'Air du Temps belongs to me"; "I wear it to class and even at home"; "Lovely scent for those romantic summer evenings"; "Light fragrance, faintly sophisticated." . . . Chanel still casts her spell; No. 5 still has the drive. . . . Guerlain's Shalimar is in rich favour. To one girl, it "rings the new year in." Another who changes with the season changes to Shalimar for autumn and winter wools; one thinks of it with sweaters, another gives it "the whisper scene." . . . Most of the legion who adore Joy are wearing it joyously right now (one not only because she likes its subtlety but she likes its name), but one is waiting until she's richer ("I believe a woman should grow into Joy like emeralds"). . . . Also big are Jean Naté's after-bath delights ("best freshener," "so revitalizing"). . . . Madame Rochas and Jean d'Albret's Écusson, "a scent that is casual and friendly," seem to have a lot of college friends, none of them casual, and Givenchy's Le De and L'Interdit have registered strongly on campus. Estée Lauder's Youth Dew whets the 20-year-old perfume appetite, and the name of Dior, especially as in Diorissimo, glitters often in the perfume musings. . . . So do Arpège, Fleurs de Rocailles, White Shoulders, Revlon's Intimate, Cabochard, Câline, My Sin, and Coty's "unexpected" Imprévu, not unexpectedly. . . .

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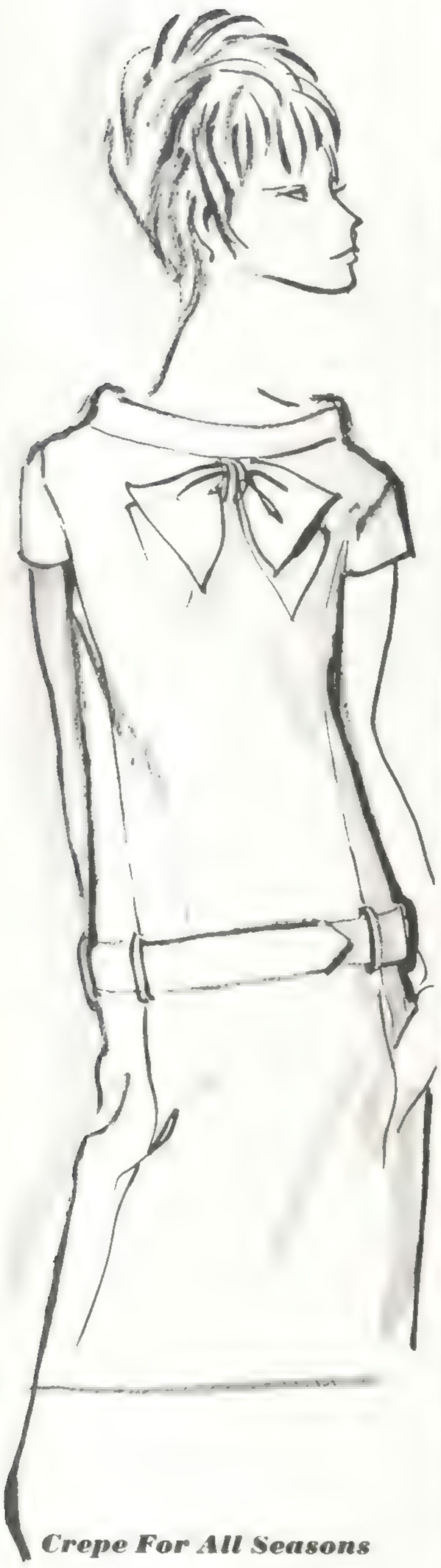
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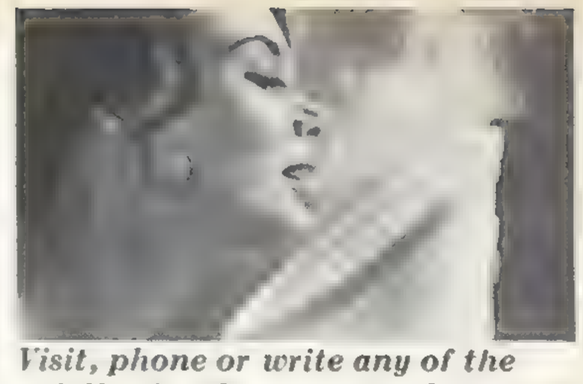
Lord & Taylor
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The daring shirt romantics



ALEXIS WALDECK

Fling of romance from the highlands: a flourish of ruffles rippling over a cropped jacket of black-olive cotton velveteen, worn with a bouncy dirndl—red-and-black-olive plaid. Jacket, brass-buttoned, about $23. Dacron and Avril ruffle-cuffed shirt, about $14. Wool plaid skirt, about $19. All by Sportempos. At Altman's; Shillito's; Stix, Baer & Fuller; Maison Blanche. Ruffled collar by Glentex. We added the wide white leather belt. Coiffure by Imo of Imo & Rosalba.



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DALLAS, TEX.	Neiman-Marcus Co. Sanger-Harris Titche Goettinger
DAYTON, OHIO	Rike Kumler Co.
DENVER, COL.	May D & F Neusteter & Co.
DETROIT, MICH.	Crowley Milner & Co. Federal Dept. Stores J. L. Hudson Co.
DES MOINES, IOWA	Younker Bros.
FORT WAYNE, IND.	Wolf & Dessauer
FORT WORTH, TEX.	Leonard's Dept. Store Striplings
FRESNO, CALIF.	Gottschalk's
GRAND RAPIDS, MICH.	Wurzberg Co.
HARTFORD, CONN.	G. Fox & Co.
HOUSTON, TEX.	Battlestein's, Inc. Foley's
INDIANAPOLIS, IND.	Wm. H. Block Co.
JAMAICA, N. Y.	B. Gertz, Inc.
KANSAS CITY, MO.	Hall's Harzfeld's
LAS VEGAS, NEV.	Ronzone's
LOS ANGELES, CALIF.	Broadway Dept. Store Bullock's I. Magnin Joseph Magnin Co. The May Co. J. W. Robinson Co.
LOUISVILLE, KY.	Stewart's
MADISON, WIS.	Harry S. Manchester, Inc.
MEMPHIS, TENN.	J. Goldsmith & Sons
MIAMI, FLA.	Burdine's Jordan Marsh Co. Richards
MILWAUKEE, WIS.	Gimbels-Schusters
MINNEAPOLIS, MINN.	Dayton's Powers Dry Goods Co.
NASHVILLE, TENN.	Harvey's
NEWARK, N. J.	Bamberger's
NEW HAVEN, CONN.	The Edw. Malley Co.
NEW ORLEANS, LA.	Maison Blanche Co. Gus Mayer Co. Ltd.
NEW YORK, N. Y.	Abraham & Straus B. Altman & Co. Best & Co. Bloomingdale's Bonwit Teller Gimbel's R. H. Macy's Stern Bros.
NORFOLK, VA.	Rice's Fashion Center
OKLAHOMA CITY, OKLA.	John A. Brown Co.
OMAHA, NEB.	Brandeis
PEORIA, ILL.	Bergner's Dept. Store
PHILADELPHIA, PA.	Gimbel's Lit Brothers Strawbridge & Clothier Wanamaker's
PHOENIX, ARIZ.	I. Magnin
PITTSBURGH, PA.	Gimbel Bros. Jos. Horne Co. Kaufmann's
PORTLAND, ME.	Porteous, Mitchell & Braun Co.
PORTLAND, ORE.	I. Magnin Meier & Frank Co.
PROVIDENCE, R. I.	Gladding's, Inc. The Shepard Co.
ROCHESTER, N. Y.	McCurdy Co. Sibley, Lindsay & Curr Co.
SACRAMENTO, CALIF.	Macy's Rhodes
ST. LOUIS, MO.	Famous Barr Scruggs-Vandervoort-Barney, Inc. Stix, Baer & Fuller
SAN ANTONIO, TEX.	Joske's of Texas
SAN DIEGO, CAL.	May Co. Walker Scott Co.
SAN FRANCISCO, CAL.	The Emporium Macy's I. Magnin Joseph Magnin Co.
SAN JOSE, CAL.	Macy's I. Magnin
SCHENECTADY, N. Y.	Wallace's
SEATTLE, WASH.	Best's Apparel I. Magnin
SPRINGFIELD, MASS.	Forbes & Wallace
STAMFORD, CONN.	Best & Co.
TAMPA, FLA.	Maas Bros.
TOLEDO, OHIO	Lion Dry Goods Co.
WASHINGTON, D.C.	Julius Garfinkle & Co. The Hecht Co. S. Kann Sons Co. Lansburgh's Woodward & Lothrop
WHEELING, W. VA.	Stone & Thomas

Also in other leading department stores, drug stores, beauty salons and specialty shops.

SAUNDA, THE BEAUTY INVENTION.

This new beauty appliance deep cleanses your precious face with warm and wonderful "beauty mist". Luxurious, swirling Saunda mist which gently, thoroughly washes away every smidgen of makeup and dirt. Mysterious mist which goes where mere soaps and creams and lotions cannot—deep, deep down to where real beauty begins. Inspires natural, glowing, radiant beauty. Inner beauty uniquely your own.

Specially formulated Saunda beauty aids complete the Saunda at-home facial • Saunda Scrub acts as a "blotter"—absorbs dirt, makeup, and oil which have been nudged out by the warm mist • Saunda Freshener freshens your face with an icy tingle • Saunda Moisturizer softens your skin; provides a silky base for your cosmetics • And thirsty dry skin welcomes Saunda Emollient, a super-rich night cream. (An introductory gift of all four is tucked inside the Saunda.)

You can give yourself a Saunda facial right in your own boudoir. It takes only ten minutes and tap water. (Still another Saunda beauty secret—Saunda actually makes you *feel* beautiful.)

Saunda is available in two beautiful models —the original Saunda deluxe for $29.50. And the new Saunda Debutante for $16.50.

Go on. Get beautiful. Get Saunda. At leading department stores (such as the ones listed on the opposite page), drug stores, beauty salons, and specialty shops.

saunda®



Saunda®, "beauty invention"* and Saunda Facial Preparations are products of Saunda, Inc., 407 S. Dearborn St., Chicago, Ill. 60605 *U.S. pat. 206,640

By now you've been in and out of that station wagon 20 times, told a vacuum salesman "no," spoken to your in-laws—and had a call from the school nurse. You've made the beds, damp-mopped the kitchen and dusted. The kids have come home from school, and dinner is thawing.
By now you feel as if you've been living for other people all day—and you have.
But somehow now you've got an hour to yourself. One hour until it starts all over again.



Isn't it time for a Mary Sherman?



A Mary Sherman® Bubbling Bath Oil Bath. Mary Sherman soothes. Mary Sherman softens your skin. And Mary Sherman perfumes.

A Mary Sherman beats a plain bath because it contains special cleansers that get you really clean. A Mary Sherman beats ordinary bubble baths because it is specially formulated to permeate the water and to help soften every inch of your skin. And it beats plain soap because it contains an ingredient that softens the water so you hardly ever have to clean the tub after your bath.

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Knockout knockabouts



PENATI

For knocking about the country come autumn—a tweedy grey wool tunic with slit pockets, slits on the side, over oatmeal-and-gold wool tweed shorts. By Nelly de Grab. Tunic, about $26. Shorts, about $14. At Altman's; Julius Garfinckel. Oatmeal felt cartwheel by Mr. John.

The Nifty Americans

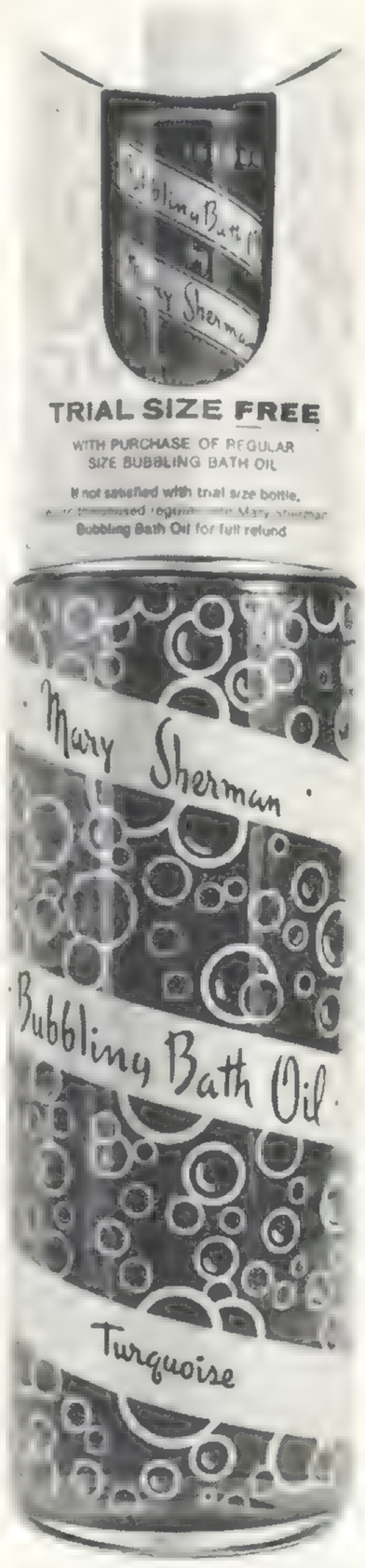
Following is a list of stores across the country where the Handmacher suits designed by Mario Forte on pages 116-117 may be found.

New York, N. Y.....Lord & Taylor
Albany, N. Y.....Flah's of Albany
Atlanta, Ga. Rich's
Bartlesville, Okla. .....Montaldo's
Boston, Mass.....R. H. Stearns
Buffalo, N. Y.....L. L. Berger
Chicago, Ill. .....Marshall Field
Cincinnati, Ohio.....H. & S. Pogue
Cleveland, Ohio.....Halle Bros.
Colorado .....Montaldo's
Columbus, Ohio .....Montaldo's
Harrisburg, Pa. .....Mary Sachs
Hartford, Conn. G. Fox
Indianapolis, Ind. .....L. S. Ayres
Kansas City, Mo.....Harzfeld's
Lancaster, Pa.....Mary Sachs
Lincoln, Neb. .....Miller & Paine
Los Angeles, Calif.....J. W. Robinson
Louisville, Ky.....Stewart Dry Goods
Macon, Ga. .....Goldman's
Milwaukee, Wis.....Smartwear-Emma Lange
North Carolina .....Montaldo's
Philadelphia, Pa. .....Wanamaker's
Richmond, Va. .....Montaldo's
San Antonio, Texas.....Joske Bros.
San Francisco, Calif. .....H. Liebes
Seattle, Wash. .....Frederick & Nelson
Spokane, Wash.....The Crescent
St. Louis, Mo.....Montaldo's
Syracuse, N. Y.....Flah & Co.
Washington, D. C.....Jelleff's

Following is a list of stores across the country where the Eloise Curtis for David Styne dresses on pages 118-119 may be found.

New York, N. Y. .....Bonwit Teller
Allentown, Pa. .....Hess
Atlanta, Ga. .....J. P. Allen
Beaumont, Tex.....Johanna's Town & Country
Boston, Mass. .....Jordan Marsh
Charleston, S. C.
Jack Krawcheck Companion Shop
Chicago, Ill. .....Bramson
Cincinnati, Ohio .....Gidding-Jenny
Clayton, Mo. .....Leppert-Roos
Cleveland, Ohio .....Milgrim
Dallas, Tex. .....Marie Leavell
Denver, Colo. .....Neusteters
Grand Blanc, Mich.....The Carriage Shop
Harrisburg, Pa. .....Junior Dress Shop
Houston, Tex. .....Sakowitz
Jackson, Mich. .....Jacobson's
Jacksonville, Fla. .....Ivey's
Kansas City, Mo. .....Swanson
Latham, N. Y. .....The Country Miss
Little Rock, Ark. .....M. M. Cohn
Los Angeles, Calif. .....J. W. Robinson
Louisville, Ky. .....Byck's
New Orleans, La. .....D. H. Holmes
Newton, Mass. .....The Ivy Shop
Pasadena, Tex. .....Ella Pryor Fashions
Philadelphia, Pa. .....Nan Duskin
Portland, Ore. .....Meier & Frank
Providence, R. I.
Topal-Carlson Dress Shoppe
Rochester, N. Y.....Sibley, Lindsay & Curr
Rockford, Ill. .....Edith Parrish
San Antonio, Tex. .....Frost Bros.
St. Paul, Minn. .....Frank Murphy
Tulsa, Okla. .....Sadye's
Washington, D. C. .....Julius Garfinckel
Williamsport, Pa. .....Lynn-Hayes
Wilkes-Barre, Pa. .....Hollywood Shop
Worcester, Mass. .....The Ivy Shop

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You will find a trial size bottle like this attached to this package of Mary Sherman Bubbling Bath Oil. It's a sample that contains enough for three baths. Use it first. When it's all gone, if you haven't had three of the most luxurious baths ever, return the regular size bottle for a complete refund, and you've had three baths on us.

You can buy Mary Sherman at Mary Sherman Bath Centers in fine stores in your area. But hurry, there's a limited supply.

You can win a job on VOGUE

Enter

Vogue's Prix de Paris

a career competition for college seniors, class of '68

FIRST PRIZE: a year on Vogue as a Junior Editor, plus a trip to Paris with Vogue Editors covering the Paris collections.

SECOND PRIZE: six months on Vogue as a Junior Editor.

HONOURABLE MENTIONS: for ten runners-up, $50 U.S. Savings Bonds and top consideration for jobs on Vogue, as well as other Condé Nast magazines.

TO ENROLL: read the Prix de Paris rules on the opposite page. Then fill out the blank below (or a copy of it) and mail it by October 20, 1967, at the very latest, to the Prix de Paris Director.

TO COMPETE: complete the quiz on the opposite page and send your paper to the Prix de Paris Director by October 20, 1967, at the very latest. If you qualify after this quiz, you will be notified that you are eligible for the final thesis.

Mail to the Prix de Paris Director, Vogue, 420 Lexington Avenue, New York, New York 10017

Name _____ College _____ What Degree _____

Address at College _____ Date of Graduation _____
street city state zip code month year

Home Address _____
street city state zip code

Prix de Paris Quiz

Answer ALL questions in this section.

1. Write a profile of yourself. *(500 words or less)*

2. Write a beauty biography of yourself or someone you know well. Include full details about looks, diet, exercise (and this may mean tennis or swimming rather than more formal exercise routines), makeup, hair, fragrance, et cetera. If you think it relevant, name specific products used. *(400 words or less)*

3. Describe three things in your present wardrobe that you love to own, love to wear. Then choose three fashions shown in August 1 Vogue that you would urge next year's seniors to own and wear; state briefly the reasons for your choices. *(200 words or less)*

Answer THREE questions in this section.

4. Suggest three names you think would be right for the full-page photograph and caption for Vogue's "People Are Talking About..." feature. Explain who each person is, why he or she is of current interest. *(300 words or less)*

5. Has the Twiggy-Mia Farrow look turned up on your campus? What was the reaction—the general reaction, as well as your own. *(100 words or less)*

6. Write a travel column for "Vogue's Notebook" about your home town, or your college town, or a place you've seen and loved. *(200 words or less)*

7. You are a copywriter assigned to prepare a fashion advertisement for a store to run in its local newspaper. Select any fashion from the editorial pages of August 1 Vogue as the one to be advertised, and designate the page on which it appears. Write a headline for the advertisement and appropriate copy.

Prix de Paris Rules

1. Each entrant must be graduated during the scholastic year 1967-1968, but prior to September 1968, and must receive the Bachelor of Arts degree or its equivalent from a college or university within the United States.

2. Each entrant must send in the entrance blank on the facing page, or reasonable facsimile thereof, by October 20, 1967.

3. No entrant may be in any way connected with The Condé Nast Publications Inc., nor related to any of its employees.

4. There will be a first- and second-place winner. The first-place winner will receive a year's job with Vogue as a Junior Editor and will accompany the Vogue Editors to Paris to cover one of the Paris Collections during this year. The second-place winner will receive a six-months' job with Vogue as a Junior Editor. There will be ten Honourable Mention winners, each of whom will receive a $50 United States Savings Bond and top consideration for jobs on any Condé Nast magazine.

5. The 27th Prix de Paris consists of a quiz to be answered by all contestants, and a thesis which those who pass the quiz will be eligible to submit. Each entrant who is eligible to submit a thesis will be notified by Vogue by December 18, 1967.

6. Quiz and thesis will require answers to questions on fashion and beauty, and on non-fashion subjects (books, movies, art, theatre, music, personalities, et cetera).

7. The quiz appears here. Answers are due on October 20, 1967. Subjects for the thesis will be published in the January 1, 1968 issue of Vogue. The thesis will be due on February 5, 1968. Although questions in the quiz and thesis are editorial in nature and are based in part on material appearing in Vogue, it is not necessary to subscribe to the magazine to enter the competition.

8. Papers will be graded on writing ability, grasp of subject, general intelligence, originality, and demonstration of special talents.

9. All material submitted must be typewritten double-spaced on one side of the page, on paper not larger than 8½ by 11 inches. Your name, plus the quiz and question numbers, must appear at the top of each page. Please number each page. All material submitted becomes the property of The Condé Nast Publications Inc. and will not be returned.

10. The judges of the competition will be a board of Vogue Editors, and their decision will be final. Any dispute that may arise as a result of the determination of the contest shall be adjudicated solely under the laws of the State of New York. Judges reserve the right to hold personal interviews with the finalists before selecting winners. Winners of Vogue's 27th Prix de Paris will be notified by April 15, 1968.

Knockout knockabouts



Batgirl, above: a dashing black vinyl cape with a pointy stand-up collar and a penchant for turning over and revealing its brighter side—red-and-black plaided wool. With it, a matching plaid dirndl, a black wool turtleneck. By The Sidneys; Comark vinyl. About $160. At Miss Bergdorf of Bergdorf Goodman; Rich's.



PENATI

The mini pants dress, above: a snug little navy-blue T-shirt that turns into short pants on the way down, clanks a chain at the waist. By Ship 'n Shore, of double-knit cotton. About $10. Gimbels, New York; Famous-Barr. Garay belt. Both hats by Halston, to order: Bergdorf Goodman.

No single creme improves the appearance of OVER-35 skin like

Irma Shorell's
CONTOUR/35



IRMA SHORELL
World renowned Skin-Care Authority

For years leading medical authorities and dermatologists have recognized the beneficial effects of certain natural ingredients in improving the appearance of mature skin.

CONTOUR/35's highly efficient natural ingredients, therefore, are not new. They are, however, newly formulated for women like myself by one of the country's most knowledgeable research skin scientists to achieve the finest improvement in appearance possible for the over-35 woman.

Containing absolutely NO HORMONES OR STEROIDS, CONTOUR/35's pure, effective natural ingredients have been used by many of the world's most attractive and youthful-looking women — stage and screen notables, members of the International and Diplomatic set. Women to whom a vibrant, youthful-appearing skin is vital.

Remarkable improvement has been experienced by almost all women who applied my creme nightly as my easy-to-follow Irma Shorell Method of skin care directs. CONTOUR/35 helped improve the appearance and tone of the skin, firm and ease away the telltale dryness lines of over-35 skin.



I know of no other single cosmetic creme available that is as beneficial and effective for women with mature skin as CONTOUR/35.

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Irma Shorell

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FROST BROS., San Antonio

VOGUE'S READY BEAUTY

Lots more for lots more of you

Just bring up the subject "college students" with a just-post-college group and you've got some static. They'll tell you: Sweeping statements don't work. Rigid categorizing—*silly*. There are as many differences among the twenty-ish as with any other age group. Only one thing, they usually want lots for their money. This they get, evidently in droves, with Evyan's long-lasting, alluring-in-a-nice-way fragrances. Perhaps in view of this big youth play, Miss Evyan has put out a new Luxury Surprise package with: two colognes, White Shoulders (really real girl), and Most Precious (no less girl but a little lighter), plus White Shoulders Splash with these added attractions. Now it's been moisturized and emollienting, to endow full-length fragrance with a silky feel. Nice going for the college crowd. And there's no law against this kind of femaleness even if you've hobbled past your thirties.

Stop the world, I want to powder my nose

They say women are fascinated by trivia. (Guess who *they* are). Well, why not? Few of us get to build skyscrapers, ships, or bridges. Although we know the world is not going to stop and acclaim a new compact, in this case we are: Estée Lauder's beautifully wrought golden alligator, made with infinite care down to the smallest detail. Just the right heft. The right size to palm. The right curved mirror to show your whole face. The right insides, choice of pressed powder or screened for loose. The right looks to stop our feminine world when you flash it out of your purse. Strangely enough, the golden alligator design seems gay at noon and gala at night. A small wonder. Much smaller than a skyscraper . . . but then.

Of perfume plots and ploys

The ploy, as we know, is: Reach the young. That's the nature of the perfume-quake, and that's the motive of a young Parisian couturier with a name for young design, if we read Guy Laroche's Fidji correctly. Actually, Fidji was born nearly a year ago, went over big with European women, and—as usually follows—we can now get it here. How a perfume made with ylang-ylang, myrrh, tuberose, jasmine, and balms from all over the map can be so evocative of Paris is beyond us. Ditto the fact that these ancient ingredients result in a groovy, 1967-ish scent. May be all part of the perfume mystique. Come to think of it, this enigmatic quality could be the basis of Fidji's plot. (More Ready Beauty page 36.)

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IPSWICH—Cathy Imports
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ASBURY PARK—Dainty Apparel
BAYONNE—Mademoiselle
CLIFTON—La Faye
EAST ORANGE—Don's
EATONTOWN—Dotted I
ELIZABETH—Mason-Edwards
LEONIA—Felice Shop
MILBURN—Madelyn's
MORRISTOWN—Arden's
NUTLEY—Sylvia Mancin
PARAMUS—Mam'selle
PASSAIC—Letty Lynn Dress Shop
RED BANK—Flora
RIDGEWOOD—Normandie Shop
SOMERVILLE—Reynolds Bros.
TOMS RIVER—Reynolds Bros.
TRENTON—Hamilton Fashion
UNION CITY—Schulman's
VINELAND—Custom Shop
WAYNE—Belrene
WESTFIELD—Cynthia Howard

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HUDSON—Briwa's Orchard Dress Shop
MESSENA—Chez Terese
NEW HARTFORD—E. Cramer & Son
NEW YORK CITY—B. Altman & Co.
NIAGARA FALLS—Betty Shop
OLEAN—Jayne's
POUGHKEEPSIE—Helen Wright
ROCHESTER—Claire's Fashions
ROME—Lu Alice
SCHENECTADY—Musler's
SYRACUSE—E.W. Edwards & Son
TROY—Denby's
UTICA—Winner's
WURTSBORO—Helen Morrell

RHODE ISLAND
CRANSTON—Ida Leach
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Charleston, S.C.: Belk-Robinson Co.
Charlotte, N.C.: Belk Brothers Co.
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Cleveland, Tenn.: Parks-Belk Co.
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Daytona Beach, Fla.: Belk-Lindsey Co.
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Martinsville, Va.: Leggett's Dept. Store
Memphis, Tenn.: Parks Belk Suburban
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Morristown, Tenn.: Parks-Belk Co.
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Pulaski, Va.: Parks-Belk Co.
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Rocky Mount, N.C.: Belk-Tyler Co.
Rocky Mount, Va.: Leggett's Dept. Store
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Sarasota, Fla.: Belk-Lindsey Co.
Savannah, Ga.: Belk-Griffeth Co.
Shelby, N.C.: Belk-Stevens Co.
South Boston, Va.: Leggett's Dept. Store
Statesboro, Ga.: Belk's Dept. Store
Suffolk, Va.: Leggett's Dept. Store
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There are two Vogues in August don't miss

VOGUE

for August 15

in which

a famous authority tells how marvellous skin can be created

and

black comes back with a bang

Knockout knockabout



To swing high over tights and boots—a mini-coat of ivory wool checked in rust-colour, with tiny shoulders, high narrow sleeves, slanted pockets.
The insider: a rust wool dress with high neck, a smidge of shaping. Coat and dress by Joseph Pruzan, of Berroco wool, loomed in America; about $200 at Lord & Taylor; Halle Bros.; Stanley Korshak; Sakowitz. Cricket cap by Adolfo.
Adler stockings. Golo boots. Coiffure by Marc Sinclaire of the Joyce Christopher Salon, using Tovar-Tresses hairpieces.



Fabric by Joyce.

VOGUE'S READY BEAUTY

Many-splendoured packaging: it has a yen for you

We go out of our way not to stress cosmetic packaging. It's how the stuff packages *you*, not so much how it looks on your dressing table that counts. Right? Right. Until something like this comes along. Kiku, a witty new fragrance by Fabergé, wafts through a bath collection for which the best word is—spectacular! Here is pure design, modern-ancient, simple-elegant, Eastern-Western. Carefully proportioned boxes, seemingly japan-lacquered in a rivetting sun-soaked yellow, ditto the inner containers, the last as satisfying to behold—and feel—as Noguchi sculpture. . . . All this come-on is no mere alluring façade. It clues you in on, sets the pace for, the Kiku-scented glories inside. Bath oil with its own little dipper attached. Bodysoft, a moisture balm for après. After-bath cologne, its fragrance lingers *long* after. Bath powder in a great tassel-topped yellow sphere, its marvellous golden puff held by bamboo. Marbled yellow bath soap, carved in shape of ancient yen, in its own soap dish, or three yens to a drawer-chest. A round vanity tray, lacquered to carry the theme. . . . The package *is* the message. Ravishing through and through. And through the services of its contents, you have to feel ravishing, too. . . .

The high art of eye art, elevated

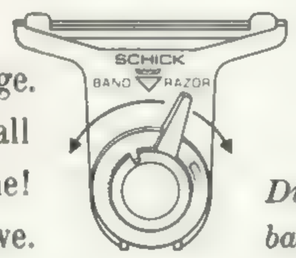
If there were ever any doubt in our mind, a reading of the 1967 Prix papers has chased it away, wiped it out. Those intrepid college seniors who essayed Vogue's Prix de Paris contest: not one of them lets her eyes alone. They widen them, sparkle them, deepen them with makeup. It's a game. Pale blue eyes turn sapphire, brown eyes get more mysterious. One refuses to look in the mirror without her eye makeup on (how she gets it on, of course, is your guess). Another doesn't think she could live without white eyeshadow. "Conceals late nights, highlights my eyes, serves a thousand and one useful purposes." . . . To facilitate and emulate the eye-minded crop, there could hardly be a niftier tool than a 2″ x 3″ golden-ribbed compact that packs in, water-colour-set fashion, six creamy shades of eye colour, two brushes, a mirrored lid—and, get this, a glass vial for water. (You may have observed that you might as well be in the Sahara when it comes to tapping water for eye make-up.) Elizabeth Arden's Shado Shades come in two colour schemes designed by Miss Arden's Pablo. Chalk-white, sun gold, and black are common to both palettes. The compact for soft-green effect has turquoise, artichoke, and rich brown, in addition; the blue-grey compact has silver-shot grey, blue jade, and dark grey. A splendid little tourist, this promotes one of our, and the college girls', favourite causes: without your eye makeup, you go nowhere. . . .



Now–a band razor for women!

Shaves you beautifully close,
and you never touch a blade!

The new Lady Eversharp Band Razor has a band of 6 Super Stainless Steel shaving edges sealed inside a disposable cartridge. You just wind in a new edge as you need it. When you've used all the edges, snap out the old cartridge...snap in a new one! No fuss. No blades. Just a wonderful way for a lady to shave.



Disposable band cartridge

Lady Eversharp Band Razor

In muted lilac, green, blue. Color-matched case.

Eversharp, Inc., where science creates comfort for you.



The moment of truth . . . the verve of this Mini Rhea original expresses the fashion significance you find in the incomparable Fashion Wagon Fall selection. Attend or hostess a Fashion Wagon party. See the widest choice in the party plan field • Consider a career with the Fashion Wagon. Earn extra income for yourself, your home, your children. Help hostesses plan parties. Manage groups of advisors. The moment of truth can be your bright moment of opportunity

Fashion Wagon/Minnesota Woolen Co.

The Fashion Wagon
Minnesota Woolen Co., Dept. V, Duluth Minn. 55802

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avagolf



CONCERTO: via Milan by Avagolf, fashion harmony in an Italian knit duet with black leather buttons and belt that add a beautiful staccato note. In a range of colors. Sizes 8-18. About $150. At Bonwit Teller, New York; I. Magnin, West Coast; and at other fine stores.

Korrigan CORP 1410 BROADWAY, NEW YORK, N.Y. 10018

VOGUE'S

The rush of splendours at the opening of the exhibition "The Italian Heritage" in New York



1

Silence. Serenity. The magnificent paintings and sculptures assembled for the exhibition "The Italian Heritage" at the galleries of Wildenstein & Company in New York hung in splendid isolation for the first hour of the opening of the benefit for the Committee to Rescue Italian Art.

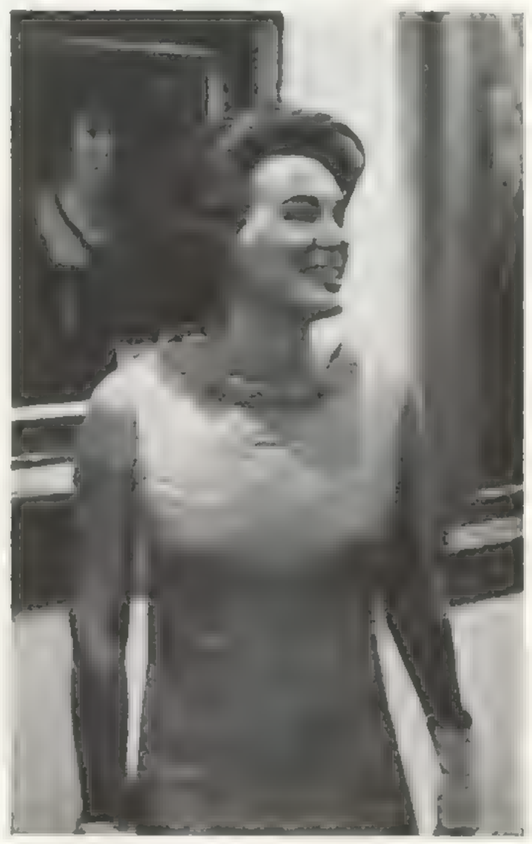
Then the double doors opened. In they swept, a brilliantly plumaged flock including some of the most distinguished people in the most distinguished circles of art. An almost impenetrable jam filled the marble hall, the sweeping stairs. Guests pushed in a rush-



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NOTEBOOK



6

hour tide through the pale, high-ceilinged rooms with their extraordinary treasures, which will be at Wildenstein through August 29. As suddenly as the crowd had arrived, it flew off leaving CRIA the better by $25,000 towards repairing the ravages of the floods in Florence, and leaving the galleries to masterpieces by, among others, Donatello, Titian, Veronese, Giotto, Mantegna, Bellini.

1. Mr. André Meyer and Mrs. John F. Kennedy. 2. Mr. Thomas P. F. Hoving and Mrs. Arthur A. Houghton, junior, Chairman of the benefit and of the New York Committee of CRIA. 3. Mrs. G. Macculloch Miller. 4. Mrs. Nelson A. Rockefeller. 5. Mr. Bates Lowry, Chairman of the Executive Committee of CRIA, with Mrs. Lowry. 6. Mr. Emmet John Hughes and Mrs. William G. Cahan. 7. Mrs. William S. Paley. 8. Miss Caroline Lynch. 9. Mrs. Robert C. Scull. 10. Miss Tillie Laird and Mr. Nicholas Wyeth.



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Korrigan



ALLEGRO: From Paris, a beautifully pitched French knit dress is measured in rhythmical bars. The belt is optional, wearing optimal. Many variations on the stripe color theme. Sizes 10 to 14. About $55. At Bonwit Teller; New York; I. Magnin, West Coast; and other fine stores.

Korrigan CORP 1410 BROADWAY, NEW YORK, N.Y. 10018





the luxe look...

The matched elegance of a total costume: shaped coat, its collar framed in white, over a "V" insert dress of the same two contrasting fabrics. By Devonbrook, in brown, navy, or camel with white. Sizes 5-13, $85.50 postpaid from Casual Corner, 1330 Main Street, Springfield Mass., or at Casual Corner stores in major cities.

CASUAL CORNER

distinctive and unusual

CHRISTMAS CARDS *from The Metropolitan Museum of Art*



The new catalogue of the famous Metropolitan Museum cards—paintings and drawings by Leonardo da Vinci, Raphael, Titian, and the great Flemish masters, goldsmiths' work in silver-gilt and translucent enamel, medieval sculpture and stained glass in precious colors, Renaissance angels, Persian miniatures, tapestries in wool and silk, Victorian Christmas illustrations, American primitives, prints by Dürer and Rembrandt, and a festive variety of designs from Japan, India, Spain, and ancient Greece. ☆ All of the cards are printed under the direct supervision of The Metropolitan Museum of Art in limited editions and cost from 5 to 95 cents each. They can be bought *only* by mail or at the Museum itself. The forty-page catalogue—which also illustrates Museum jewelry, the engagement calendar, and other unusual Christmas presents—will be mailed about September first.

The Metropolitan Museum of Art

255 Gracie Station, New York 10028 G2

Please send me the Museum's new catalogue of Christmas cards, 25 cents enclosed

Name _____

Address _____

_____ ZIP _____

VOGUE'S

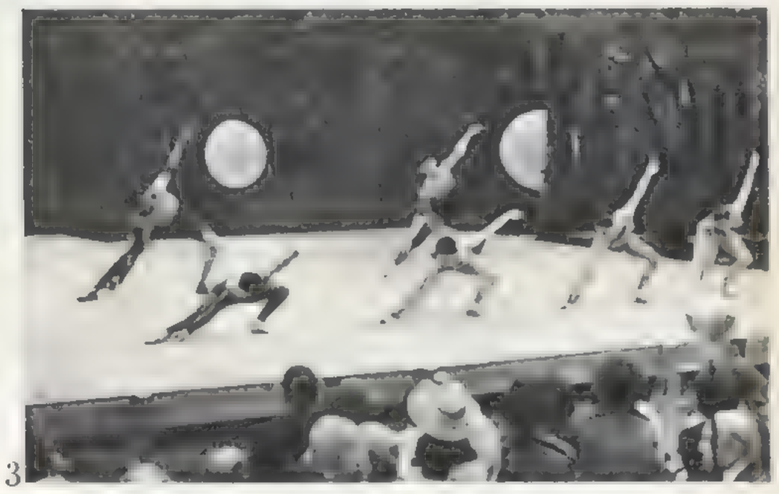
Party scored for Cunningham, Cage, and Velvet Underground



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A lark on a summer evening. Balloons. Ballet. Boogaloo. For the benefit of the brilliant, innovative Merce Cunningham dance company, Mr. Philip Johnson and Mr. John de Menil co-sponsored a party at Mr. Johnson's famous glass house in Connecticut.

Guests moseyed through the house and the unique underground museum, watched the Cunningham dancers perform to a John Cage score especially composed for this evening and orchestrated for viola, tam-tam (a gong), radio, and three automobiles—windshield wipers, engines, door slams, and all. After the performance when dark fell, people, provided with supper baskets and bottles of Beaujolais, pic-



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NOTEBOOK

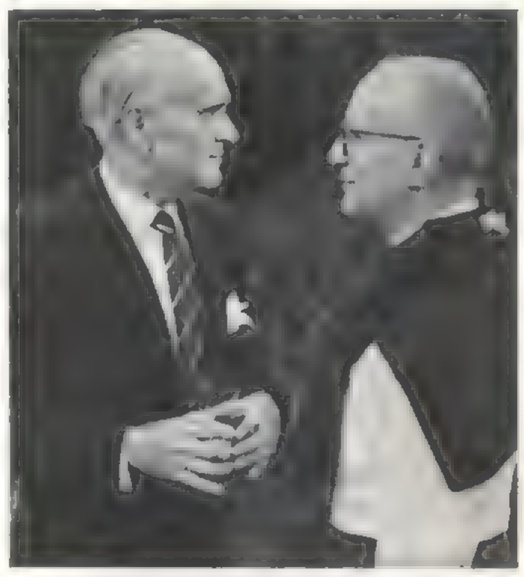


7

nicked on the lawns and meadows, then took over the dance platform to the frantic sounds of the Velvet Underground.

1. Philip Johnson's glass house, with, *foreground,* Mr. Lewis Freedman and Mr. Alfred E. Barr, junior. 2. The miniature pavilion on the pond with its spiring water jet. 3. The Cunningham dancers performing. 4. Dancing to the Velvet Underground. 5. Mr. Merce Cunningham. 6. Mr. Claes Oldenburg. 7. The underground museum. 8. Mr. Philip Johnson, Mr. John de Menil. 9. Miss Valda Setterfield. 10. Mr. Jasper Johns. 11. Mr. David Tudor, Marc Benson, Mr. John Cage, Mr. Gordon Mumma.

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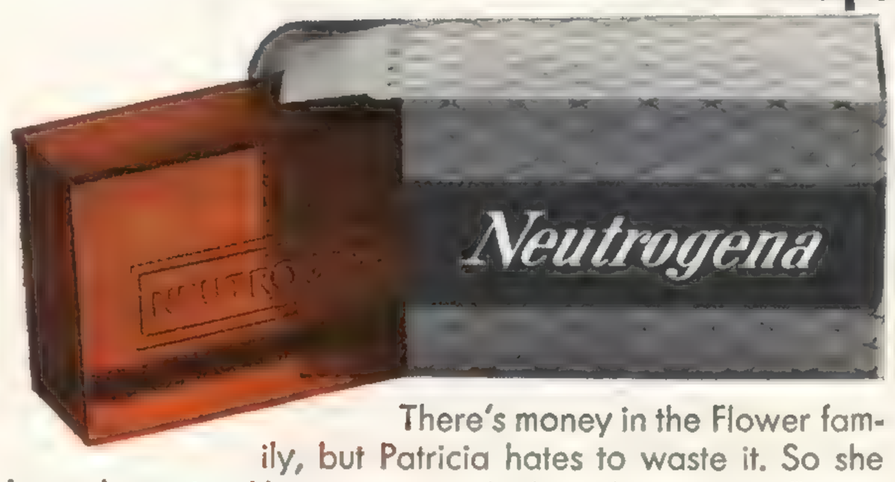


11



She takes her chauffeur to carry the bargains. Today they captured towels by the dozen, 79¢ off. But then she spent $1 for a single bar of soap.

This soap.

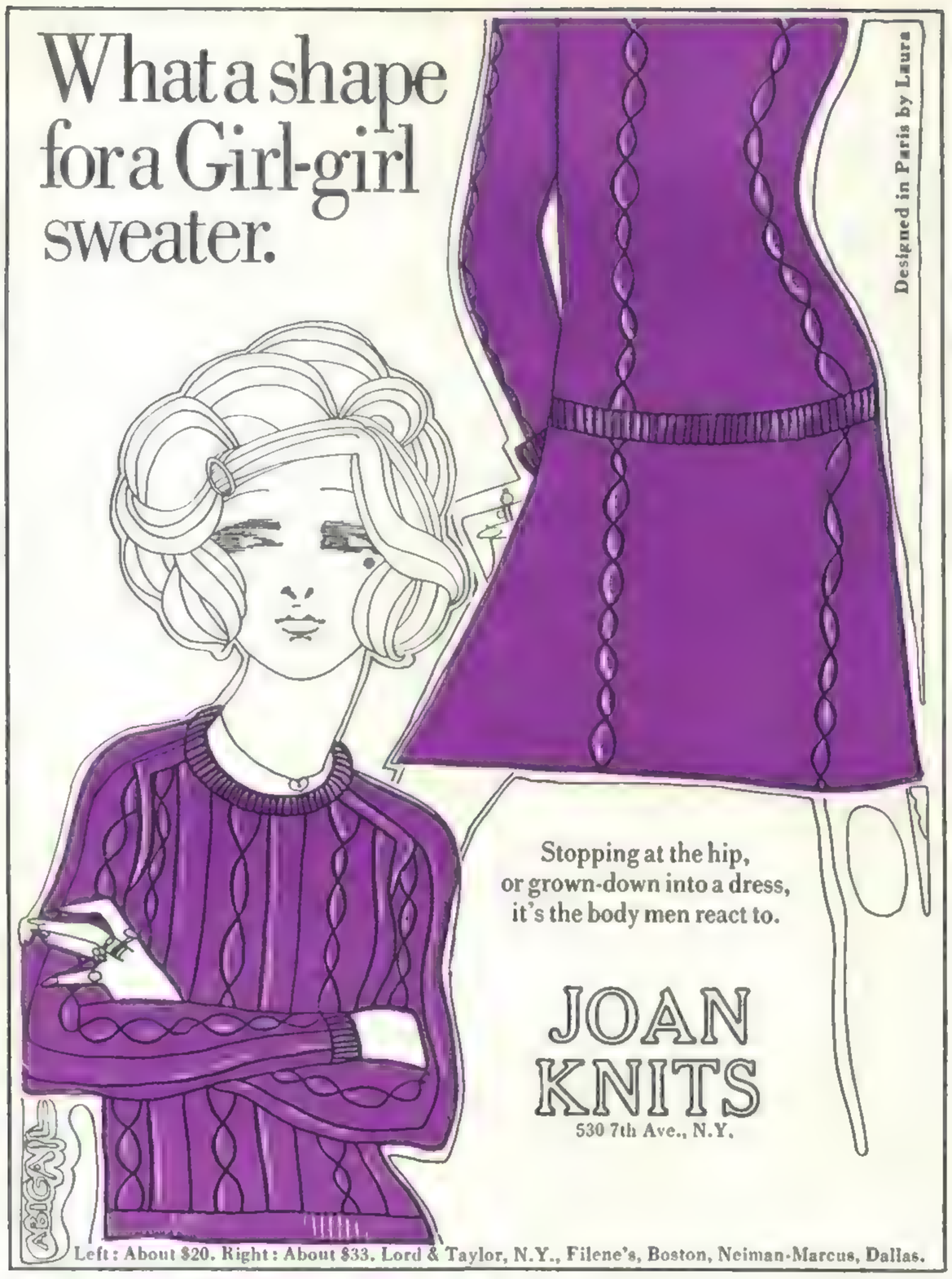


There's money in the Flower family, but Patricia hates to waste it. So she hunts bargains like some people hunt big game. Except where her complexion is concerned. There she passes up 2-for-1 giveaways, and spends her $1 for the unequalled, unparalleled purity of Neutrogena.® This clear natural bar has been coddling her sensitive skin since her debut. It cleans like no ordinary commercial soap can. Leaves her face silky-soft, smooth, calm, and un-stretched. To Patricia, Neutrogena is a blue-chip bargain. Indeed it's so different it's patented. But to wash is to know. And you can do that yourself for a dime.

Find out why for just 10¢
(Cost of mailing trial size bar). ©NEUTROGENA 1967

Send 10¢ and your name, address, and zip code (a must!) to Neutrogena, Dept. V-8, Box 1660, Santa Monica, California 90406.

What a shape for a Girl-girl sweater.



Stopping at the hip,
or grown-down into a dress,
it's the body men react to.

JOAN KNITS
530 7th Ave., N.Y.

Left: About $20. Right: About $33. Lord & Taylor, N.Y., Filene's, Boston, Neiman-Marcus, Dallas.

WESTMORE.
THE 79¢ FASHION LIPSTICK.



Do you really believe the $2 kind is different?

HOUSE OF WESTMORE, INC. NEW YORK, MONTREAL.

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VOGUE'S NOTEBOOK:

MOVIES

By ANN BIRSTEIN

Enter Laughing, *The Flim-Flam Man*, *and Divorce American Style*, "*a pleasant few hours*"

If you remember that even the garment industry has a slack season, there's something to be said for summer movies, I mean the ones designed primarily to help you beat the heat for a pleasant few hours. And why not? There's really no more virtue in taking the movies *au grand sérieux* the whole year round than in insisting on a heavy meal when a light one will do.

Among the August offerings, I'd say *Enter Laughing* is the happiest, particularly for those who, like me, never did get to see the play and for whom the lines are still fresh and funny. The story (as even I knew) is based on Carl Reiner's boyhood in the Bronx during the 1930's and his desperate attempts to escape from the threat of pharmaceutical college and become an actor. It's a situation involving fairly stock characters—the Jewish Mother (Shelley Winters), the Kindly Father (David Opatoshu), the Yearning Boy (Reni Santoni)—all of whom have the words but not the music. Unfortunately for Reni Santoni, one has only to imagine Alan Arkin in the original part to start laughing.

There's the usual problem with the setting in which, though the Roosevelt poster and the telephone are pure 1938, the clothes seem very dubious—why doesn't anybody ever get the *shoes* right, I wonder? But Carl Reiner's direction keeps up an often trippingly funny pace, and some of the peripheral characters are hilarious, particularly José Ferrer, the embittered, very off-Broadway impresario who sips gin through a straw, and with good reason; Elaine May, his large-eyed, delicately ardent actress-daughter, and the only member of the cast who looks authentic in her magenta lipstick: "Daddy, should you be drinking? "Yes"; and Don Rickles, the manufacturer who "gives to all the diseases." At the end there's a funny scene in which, after frantically missing cues and crashing around backstage, young David finally does break into the theatre—literally. Or, as Ferrer remarks, pulling on his gin bottle, poor man, it's not often one sees an actor make an entrance through a solid wall.

In *The Flim-Flam Man*, another hazy dazy summer movie it would be worth looking into, there's another bumbling boy, this time Michael Sarrazin, who plays the handsome young shill for a folksy old con man. Judging from his build-up in this, a great deal is expected of Michael Sarrazin, and judging from his nice direct baggy blue eyes and rustic charm, I think he'll deliver. The hitch here is that the old flim-flammer himself, George C. Scott, is too self-important and dour to make much of a comedian, unless one considers the fact of an actor such as George C. Scott playing such a part funny in the first place. Still, there's a sweet meandering old-fashioned flavour to this film, and the setting is beautiful—the green, twittering landscape of Kentucky.

Finally, and most surprisingly, there's *Divorce American Style*, starring Debbie Reynolds and Dick Van Dyke (yes, that's right), in a movie that's a lot brighter than its title, and that offers some very amusing glimpses both of married life, and of divorce—three Sunday fathers wildly trying to unscramble the kids from everybody's first, second, and third marriages and leading them off in a motorcade. Maybe this isn't quite the trenchant comment on matrimony that its producers claim, but it gets in some good cracks on the subject, anyway. Marriage counselor: "I'd like you to think of ego, Mr. Harmon, as a big balloon. Your job as a husband is to help Mrs. Harmon keep her balloon inflated."



Imported fashions for the young sophisticate in double-knit wool. One, solid with contrasting stripes: navy/ gold, green/ pink, walnut/ peach. The other, stripes with solid trim: gold/ navy, green/ navy. Both, sizes 6-14, 5-13. About $40.

At the following fine stores: LORD & TAYLOR, New York; JOSEPH MAGNIN CO., California; RICH'S, Atlanta; CARSON PIRIE SCOTT & CO., Chicago; HARZFELD'S, Kansas City; GUS MAYER, all stores.
Or write Elle Couture, 498 Seventh Avenue, New York, N.Y.

1932 1967

Beechcraft

35th ANNIVERSARY



Think of all the trips you've *almost* taken. Remember how they had seemed so impossible, with so many long hours to be spent just traveling? But when you have your own Beechcraft, time sings *your* tune! You can fly away any time of the day or night in your swift Beechcraft Baron. It carries six people in cushioned comfort. Your seat is always next to a window, so you get a wide look at the world's wonders. Tension and tiredness slip away. You have more time for everything. Shouldn't you, too, have your own Beecheraft?

Accustomed to the finest...you'll find it in a Beechcraft

Beech Aircraft Corporation, Wichita, Kansas 67201, U.S.A.

MEN IN VOGUE

...NOTES, QUOTES, AND VOTES

Everywhere now: the virile new romantics



Heroes from the pages of Stendahl, Indian princes, and T. E. Lawrence contribute to a newly romantic look.



COLIN

At last, clothes for a certain kind of life, the life of privacy . . . a life lived in New York, Paris, and London as well as in settings appropriate to *The Desert Song*. . . . *Above*, Adolfo de Velasco in a heavy black wool caftan embroidered in gold and black. Silk caftan, above right, is worn with a turtleneck shirt. Both can be ordered from Mr. de Velasco's shop, 26 Blvd. Mohammed V, Tangiers, Morocco for under $200. Turnbull & Asser in London has them to order. *Left*, Jacques Gall, who with his brother François, won the Grand Prix de Roman d'Amour in Paris for their novel *Vermeil*. found in Agadir, Morocco, a splendid crimson-and-gold caftan to take back to Paris....



JON STEVENS

Perfect for evening, a short black cape to eliminate the annoyance of dealing with an overcoat. Cardin's, *right*, tab-closing black flannel, about $175. Bonwit Teller, New York. Velvet is reasserted as the ultimate gentleman's cloth. Dan Zarem, right, bought Cardin's *tabac-brun* velvet suit for evenings at Régine in Paris with a cream silk shirt, navy-and-brown plaid tie, for Sunday lunch parties in New York with camel-colour turtleneck. Without vest, the suit is $225 at Bonwit Teller, New York. François Catroux, *below*, settled on Feruch's white silk ottoman Nehru suit for summer evenings. The suit, with standing collar and tunic jacket, is reinterpreted in deep, rich colours for winter. Be on the lookout for more of the Nehru jackets, velvets and capes for evening, and for rainwear. . . .





CHRISTIAN ROSE

London: Hats.

"No one cares a damn how long you wear your hair, but you stop them dead in a hat." That's one London blade, on the sort of swashbuckling plum-lined hunter-green velours, like the Earl of Lichfield's (below); $28 at Blades, 8 Burlington Gardens.



Moustaches. Pinned down for inspection here, one of the fifty false moustaches sold each day by Simon Shop, 341 King's Road, to men who want the instant irresistibility moustaches confer. To order, about $9.







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ITALIAN
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THE SUMPTUOUS WOOL COAT COSTUME, COUTURE-KNIT IN ITALY. 1407 BROADWAY, NEW YORK, ROMA, MILANO, TORONTO, LOS ANGELES.

AUGUST 1, 1967

VOGUE'S EYE VIEW



THE DARING YOUNG ROMANTICS

TAKING THE WORLD BY CHARM

Turn down any street, in any country in the world—you see them everywhere: flower-faced girls with long, long hair caught back with ribbons; fawn-faced girls with hair cropped away like a babe's—delicious-looking creatures, healthy, well-dressed, living at the top of their zest. They're the romantic young girls of today, and there's never been anything like them—trousered or mini-skirted, barefoot or booted to the thigh, ruffles at their throats and capes flying from their slim, strong shoulders—they're out to bewitch and beguile; to take the world, not by storm, but by charm. No doubt about it: they're what the world's been waiting for.

Twiggy is one, right—one of the new romantics who jumps at fantasy fur—it's pretty, witty, and not too dear to be everybody's darling. This little pet of a coat is bright red-dyed Kalgan lamb banded in vivid pink plastic, worn with a grandly-streamered red cartwheel. Coat, made exclusively in Paris for Gunther Jaeckel Furs at Bonwit Teller. $295. Halston hat, to order: Bergdorf Goodman. Lederer red kid gloves. Round-the-Clock red stockings. Herbert Levine red shoes: Bonwit Teller. Next pages: more Twiggy, more of everything for the Daring Young Romantics in fashion.

TWIGGY

AVEDON

THE DARING NEW ROMANTICS FASHION

Everybody knows her name—taxi drivers greet her by it. So do children in the park. And their nannies and their grannies. She's been hymned in Rock and explained by Marshall McLuhan....In a word, this modest, narrow, pastel sparrow of a girl with the big baby-grey heartbreak eyes, the angelic mouth, and the low, throaty Bow-belled voice, is a bloomin' phenomenon—the Superstar model; the master pattern for a million teen-agers all over the world. A heroine for her time, which is now...and for the sixteen pages of Daring Young Fashion Romantics which begin here—with a flourish of white lace on a long, covered, black velvet dress...and a wide-brimmed black felt hat from which a single gold curl, held by a rose, escapes....Dress by Harold Levine, of Crompton rayon velvet with Stern & Stern lace; about $185. At Saks Fifth Avenue; Rich's; Gus Mayer. Halston hat, made to order at Bergdorf Goodman; Rich's; I. Magnin. On all sixteen pages: Ara Gallant coiffures, with Tovar-Tresses hairpieces. Other shops carrying Fashion for the Daring Romantics, on page 147.

BLACK VELVET AND WHITE LACE RUFFLES

AVEDON



WITCHING BLACK



THE DARING ROMANTICS...

The return of Madame X, left, all covered in black: black on the throat, black on the arms, narrow black bodice held by a belt above yards and yards of spinning black pleats—Geoffrey Beene's jet-age sorcery in black wool crêpe. Dinner dress, at Lord & Taylor; Joseph Horne; Halle Bros.; and Bramson. When black velvet appears, right, with ruffles falling from the wrists and flouncing above the ankles, then nothing could be surer—the romantic look is here to stay....This sealed, slim, slightly fitted black velvet is by Anne Fogarty, of rayon-and-acetate; about $135. At Lord & Taylor; Jordan Marsh, Boston; Halle Bros.; Neiman-Marcus. With both black dresses, Twiggy wears Halston's black velvet cloche; to order at Bergdorf Goodman. Sabrina shoes, both pages, at Bonwit Teller.

AVEDON



The dirndl bounce, left: bright pink stripes running rings around a black dress that couldn't be narrower—until you come to the skirt—the biggest little mini in the world, plumped over black shorts with stripy edges. By Anne Fogarty, of silk and worsted; about $90. Lord & Taylor; Rich's; Hudson's; I. Magnin. Hansen gloves. Danskin black stretch tights. The hat by Halston, made to order at Bergdorf Goodman. The lace fling, right: embroidered black ribbon lace with white lace spilling out at the sleeves and down the front—a dress you pull on to one side, like a tiny wrapper, and sash with black faille. By Stanley Herman for Mr. Mort: Schiffli-embroidered lace. About $60. Henri Bendel; Wanamaker's, Phila.; Woodward & Lothrop; Neiman-Marcus. Beautiful Bryans stockings. Sabrina shoes, both pages: Bonwit Teller.

THE DANCE OF THE MINIS

AVEDON





THE DEEP SEE DIVES

Twiggy takes a back-dive, left, and finds this cross-strapped little tank dress terrific for a dip into night—with silver-gold chain-mail stripes barely making it to the thigh. Evening dress by Roberto Rojas, to order at Henri Bendel. Richelieu earrings: Altman's. Stockings by Prestige, Henri Bendel. Up to her head in waves, right, huge grey velvet ones rolling out from a velvet crown sashed by an organza bow—with just a glimpse of one dark-lashed grey eye and a lovelock on either side. Stitch-brimmed cloche by Mr. John. Also at Nan Duskin; Stanley Korshak; I. Magnin. Trifari earrings: Altman's.

THE DARING ROMANTICS...

AVEDON



ESCAPING CURLS, COPPERFIELD PANTS

Twigle's piglet, opposite: a sweet little squiggle of curl pulled out on the nape from hair that's otherwise smooth and ovalled as an egg - all the better to see an adorable profile...and a tiny brilliant sparkling at the ear. (This, by Trifari.) Pants like the Dickens, left: Twiggy turned out like the Copperfield boy in greige wool gabardine, with white lace ruffles at the neck of a tiny brass-buttoned jacket, and overall pants widening down the leg. By Victor Joris for Cuddlecoat (we added the ruffles); about $125. Bloomingdale's; Hudson's; Bramson; Joseph Magnin.



Twig in boots, left: Boots???? Boots for sure—luscious chocolate-brown suède ones that take off from little scarlet heels and simply go on and on, up and up like a surf caster's—but slim as a rod, and braced for evening over a shirt of tinselled gold lace. Sarff-Zumpano shirt; about $175. At Bonwit Teller. The jumpsuit-boots, by Ashley & Abel and Golo Footwear, are made to order at Ashley & Abel. How green was the velvet, right: wide-legged jumpsuit cut short of the ankle and a pinafore top, under which romance flourishes—a lace-flicked shirt of silk crêpe de Chine with a little throat band and full, full sleeves held by long ruffly cuffs. By Chester Weinberg; Cantoni cotton velveteen. Costume, about $250. At Saks Fifth Avenue; Rich's; Halle Bros. Prestige green net stockings. Slippers by Capezio.

RUNNING JUMPS

AVEDON









THE DARING ROMANTICS...

LOTS OF LOVES

Leaping Twiggy-green, opposite: a teeny wool knit with ripe-red bands around the neck and armholes, a high red leather belt. By Kimberly. About $60. Christian Dior stockings. Dee Scarpa shoes. All: Bonwit Teller. Dress: Hudson's; Burdine's; I. Magnin. Earrings by Newhouse, at Altman's. The small-cape caper, above left: beige wool mini-cape and mini-pants with the fluffiest puffiest edging and throat-muffle of natural lynx. Victor Joris for Cuddlecoat. Henri Bendel. Lady Exeter knee socks. Nina shoes. Chic d'Andaluse. centre left: camel wool knickers and a brown-orange-and-white fringed blanket wrapped around the shoulders—pure country dream. Knickers, with short cape (not shown), by Luba for Elite, of Worumbo fabric. Junior sizes. $100. At Bloomingdale's. Blanket by James Johnston of Scotland. $45. At Abercrombie & Fitch. Checkered stockings by Lady Exeter.

Skat-and-skedaddle fur, below left: a pet of a coat, all small, short, grey, and bundly, alternating bands of Tibetan and Kalgan lamb on the horizontal, on the qui vive. Gunther Jaeckel Furs at Bonwit Teller. $495. Halston hat, to order: Bergdorf Goodman. Long on romance, above right: the dress to mid-calf in dove-grey velvet with soft poufs of chinchilla-ish rabbit circling wrists and hem. By Chester Weinberg; Martin cotton velvet. At Henri Bendel. The chinchilla toque by Halston, made to order at Bergdorf Goodman. Grey shoes by Margaret Jerrold. Just a mini bit of lace, centre right, and lots of luv—ruffly little white lace blouse and black lace skirt sashed high in black faille. Dress by Stanley Herman for Mr. Mort; Schiffli embroidery. $55. Miss Bergdorf of Bergdorf Goodman. Sabrina shoes. Girl in black, below right: Twiggy, pretty as a picture in a lyrical little black velveteen dress with starched white collar and cuffs. Jane Justin for Don Sophisticates; Crompton cotton velveteen. About $40. Junior sizes. At Bonwit Teller. Hat by Mr. John.

AVEDON







THE DARING ROMANTICS...

WHITE'S GAMBIT



White goes for bare, left, and the Twig for what little there is—triangular panel-flung crêpe hung up on a jewel of a collar. Evening dress by Moe Nathan, in Onondaga rayon and acetate. About $125. At Altman's Studio 3; Bramson; Lovemans, Tennessee; Sandra Post, Florida. Beautiful Bryans stockings. Buckled shoes: Altman's. White goes for cover, opposite, and it goes right to our girl's pretty head—turbanned and chin-strapped in close swathes of jersey, a single curl spilling over one cheek. Evening turban designed by Halston; to order at Bergdorf Goodman; I. Magnin.

AVEDON





DARING ROMANTICS IN

SPAIN

LUIS AND ALVARO FIGUEROA



KIT TALBOT

The dash and fling of capes—here on their proudest terrain, Spain; worn, with easy authority, by two handsome young Spanish caballeros. The boys are Alvaro and Luis Figueroa, the two older sons of the Conde and Condesa de Romanones. Luis, *far left*, is seventeen, Alvaro, *left*, eighteen; both go to school in England. The capes are traditional Spanish men's capes, of the kind worn for centuries by every Spaniard from King to shepherd—the cape swinging free in warm weather, wrapped closely in cold, half-muffling the wearer's face, mysteriously. Overcoats were almost unknown in Spain until a few decades ago, and even now a Spaniard who does wear an overcoat generally flings it over his shoulders like a cape, ignoring the sleeves.... Luis wears a navy-blue cape with royal-blue velvet facing; Alvaro, a navy-blue cape faced with red-and-green striped velvet. Both capes are of smooth, closely-woven wool, woven in a great unbroken circle without seams as they have been since the sixteenth century, with a filigreed clasp at the throat. Both capes are from Seseña, oldest of the cape-makers' houses on Madrid's Calle de la Cruz—known as Street of the Capes.

The swirl of a highwayman's cape, foam of white ruffles, dash of a Cromwellian hat—a free-for-all of wildly romantic looks from several English eras—all, great on the contemporary young English beauty here. Mrs. Mavroleon, a tall, leggy blonde, is the daughter of Lady Glendevon and granddaughter of the late Somerset Maugham; her two-year-old daughter is named Syrie, after her grandmother, the famous Syrie Maugham. *Right,* she wears Annacat's tiered "Highwayman" cape—a great swing of black worsted with cherry-red cotton velvet lining. Tortoiseshell calf boots with a clank of gilt chains, by Magli. All at Bonwit Teller. *Left,* Mrs. Mavroleon in a slender pants suit by Gerald McCann—black tweed jacket; collar, cuffs, and straight trousers of moss-green cotton velvet. Henri Bendel. Shoes by Silvia of Fiorentina. Both pages: white shirts by Turnbull & Asser. Hats by Malyard. Coiffures: Wanda of Leonard.

DARING ROMANTICS IN

ENGLAND

MRS. RILEY MAUROLEON

Get into the Gaucha habit. None more romantic to latch onto now. The long skirt goes at a sidesaddle tilt. Bare skin goes above. And sombrero and boots ride along with the look—right out of Italy. Gaucha skirt, embroidered shirt, left: asymmetric black wool jersey, belted over a wide-open shirt, flares sharp past boot tops—black and shining as the broad sombrero. Long-sleeved white shirt embroidered with metallized paper, and long skirt, by Cadette. Gaucha skirt, embroidered bolero, opposite, and bare skin between—a shining black belt slung from the hip. Bolero and wool jersey skirt by Cadette. Both pages: turnouts at Lord & Taylor Fantasia; Carson Pirie Scott; I. Magnin. Earrings and belts by Fratti; patent sombreros by Gallia e Peter; boots by Varese; coiffures by Alba and Francesca—and the wide open spaces of Signor Luciano Zingone's country villa near Rome.

DARING ROMANTICS IN

ITALY

GAUCHA LOOKS



FRANCO RUBARTELLI



PARIS PETS

FURRY LITTLE COATS, PURRY LITTLE CARS

Adorable animals: coats of fox, raccoon, guanaco, rabbit, each escorted by a new breed of car—Taco-cars, tiny enchanting runabouts shaped like vintage limousines, racing cars, buggies, that have been scooting happily through France for over a year, may multiply eventually in other countries. Powered by 1-cylinder gasoline engines with about 2½ horsepower, they go around 25 mph; weight, complete, ready to march, 330 pounds. Photographed, on these two pages, in the courtyard of the Hôtel de Sully in the Marais, an ancient quarter of Paris now being restored to its pre-revolutionary splendour; some of the great houses now museums, and the whole area flood-lit, on summer nights, like a dazzling stage set for something by Offenbach. Coats and cars: all made in Paris. Pet raccoon on the nose of a little car, above—a shaggy brown coat bloused over a leather belt, with wide sleeves, no collar, a cocksure kind of charm. By Revillon, of Chinese raccoon; to order at Saks Fifth Avenue; Neiman-Marcus. Tilted, opposite, on the courtyard steps—a coat of Siberian kit fox zipped down the front, the low leather belt loaded with brassy eyelets. The Taco-car on these pages, a nostalgic parody of a 1901 Renault with low slanted hood, buggy top. Coat by Chombert; about $750. At Gunther Jaeckel Furs at Bonwit Teller; Bullock's-Wilshire. On both pages: Rocco ribbed turtlenecks, Guibert driver's gloves, Maxandre stockings, François Villon boots, short wigs by Carita.

DE ROSNAY





IN PARIS—FURRY DRESS, FURRY COAT, THE PATTER OF LITTLE CARS

Guanaco dress in triangles of auburn-brown and white, opposite, shaped with a little A-ness, swinging high over gold-stockinged, white-booted legs. The Taco-car here, a take-off on a 1902 Panhard et Levassor—once known as the fastest car in the world after winning, in 1895, the Paris-to-Bordeaux race at an average speed of 15 mph (while England still had a 4 mph speed limit). Coat by Chombert; about $750. Boots by Adige. White rabbit in corduroy ribs, above, shaped to a little redingote with round collar, a line of pearly ball buttons. This Taco-car, the same model (they call it Eugénie) as on the previous pages, this time in fiery red. Coat by Chombert; about $450. Both coats, at Gunther Jaeckel Furs at Bonwit Teller; Bullock's-Wilshire. Tall silver boots with inside zippers, by Roger Vivier, to order at Saks Fifth Avenue. Both pages: Guibert gloves, Maxandre glitter-stockings, Carita wigs. Backgrounds: Place de la Concorde.


pamela



This was the year Mia Farrow wrapped it all up tight: married Frank Sinatra; started her first movie—*A Dandy in Aspic* for Columbia; and whacked off her hair, thereby raising the curtain on a new look in movie-star faces—a face with a child's brow of candour, a strong, fresh, happy eye, and pink-shell ears that point like a fawn's, behind silky little sideburns....This was also the year Mia Farrow hit Paris, popped into the Boutiques of the Great, and came out looking—as these pages show—like 5-million francs....*Left:* High romance at Saint Laurent—pants tailleur of flecked brown-and-white tweed; Paisleyed silk shirt knotted at the throat; and a fling of cape—now Mia's own—in dark-green Loden cloth held by a silver chain. At Saint Laurent's Rive Gauche Boutique. *Opposite page:* Small sparkly evenings from Ungaro's delicious new ready-to-wear collection. ...Top, bloomer girl in white crêpe and tons of embroidered paillettes—all shades of blue band the bloomers and twinkle like fury on the bodice of the dress, beneath a funnel of gold beads. Vermont embroidery....Centre, white organza tunic and shorts, trembling with organza rosettes. Of Brossin de Méré blaize brodée....Below, in white eyelet threaded and flowered with yellow—an A-shape tunic bared in back and rounded off like a little apron over matching shorts. Of Brossin de Méré Swiss cotton. Mancini white slippers. All Ungaro clothes, at Bonwit Teller.

MIA FARROW...

A DANDY IN PARIS

DAVID BAILEY



You'll see them both in *A Dandy in Aspic:* Mia Farrow, *right,* and the poplin trench coat Cardin made especially for the movie—black and dangerous looking and buckled with swash. Worn with textured black stockings, black suède boots (both, Cardin), shiny black revolver. Coat: Bonwit Teller. *Opposite page,* top left and centre, the Courrèges turnout Mia picked right off the peg at his new Couture Future Boutique—funnel-necked white wool dress with two low patch pockets in front, high half-belt in back...goes under a back-belted, double-faced coat of cinnamon-and-white wool Tattersalls, faced in white....Far left, cutouts-of-Saga-white-mink coat held with tiny metal links and tied with mink tails—Paco Rabanne designed it; Mia Farrow snapped it up. At Georges Kaplan; Neiman-Marcus....Left, three-piece turnout, ready to wear at Ungaro—back-belted tunic coat side-vented and zipped over striped hip shorts; these snap to a long pull of matching stripes with curved white insets at the sides. All, of Nattier Orlon-and-wool; worn with Ungaro's over-the-knee socks and chopped ankle-boots by Mancini. The turnout, at Bonwit Teller.

MIA FARROW... DANDY IN PARIS

CANDICE BERGEN

DAVID BAILEY

AMERICAN GOOD LOOKS

Candice Bergen. A golden girl with dark emphatic eyebrows over flint-blue eyes, and a splurge of wild-honey hair. She is anything she wants to be —writer, photographer, globe-galloping adventurer with plans to shoot documentaries in South America, Africa, Asia. And—while insisting she doesn't want to be one—she is a movie star . . . next in Michael Cacoyannis's *The Day the Fish Came Out*, Claude Lelouch's *Living for Living*. Here, she's doing what comes naturally, looking super in the fresh young fashion on these eight pages. For openers, new looks on the shirt-and-skirt beat. A skirt that's really pants, left: coral jersey culottes with a maroon suède sash, shell-pink jersey top with a wide soft collar, teeny sleeves. Pantie stockings by Hanes. All at Bonwit Teller. Turnout, also at Julius Garfinckel; Rich's; Frost Bros.; I. Magnin. The shiny red shoes by Golo. V-shirt, A-skirt, above: easy white jersey shirt—V-necked, long-sleeved—and short chrome jersey A-skirt with patch pockets, met in the middle by a wide swipe of grey suède belt. At Bonwit Teller; Hutzler's; Gus Mayer; Neiman-Marcus; I. Magnin. Both costumes by B. H. Wragge, of worsted jersey. Each, about $135. On both pages: coiffures by Kenneth. Other stores carrying Fashion for the Daring Romantics, on page 147.



The mini-trench coat, left, in persimmon gabardine—everything scaled down to perfect mini-slim proportion. Brass buttons . . . patch pockets . . . tall suède boots—wowsville. By Ginala, of Rochambeau wool gabardine loomed in America. About $120. At Bonwit Teller; Rich's; Neiman-Marcus; I. Magnin. Ribbed white over-the-knee socks of Orlon and nylon, by Lady Exeter. The skat fur, right, fluffy, waify, whatzis-name fur, marvey member of the mini-trench gang—that belted, chopped-off, swashbuckling coat-sensation. Here, in natural grey French rabbit that comes on like chinchilla; turned out with thigh-high grey suède boots. Barlan Furs. About $295. Bloomingdale's; Jacobson's, Michigan; Sakowitz. Both pages: Kickerino boots, to order, Best & Co. Coiffures: Suga of Kenneth.

CANDICE BERGEN

DAVID BAILEY



THE MINI TRENCH COATS



CANDICE BERGEN

DAVID BAILEY

THE LEOTARD TEAM

The leotard build-up, left: Candice plays the royal page—black top-and-tights to start, then a plaid tabard slit on the sides, tied high, and long, slick black boots. Black-brown-and-white wool tunic, nylon top, and short black skirt (not shown), by B. H. Wragge. About $200. At Bonwit Teller; Hudson's; Montaldo's; I. Magnin. Tights by Danskin. Vinyl boots by Golo. Where the dear and the antelope play, right: in leotard-land, naturally—dear C.B. and a little tunic of palest blond antelope, simply smasherino worn with long long brown leather leggings. By Ann Klein for Mallory. Tunic, about $90. Leggings, about $70. Henri Bendel; Hutzler's; Gidding-Jenny. Coiffures by Kenneth.



THE LONG ROMANTIC COAT...

The Russian heroines are coming, left, the tiny-bodiced coats with skirts widening down to the middle of the calf over dark shiny boots...here, taupe-charcoal-and-white wool plaid, with a matching mini-skirt and brown jersey blouse underneath. By Jacques Tiffeau for Tiffeau & Busch, of wool tweed. At Lord & Taylor; I. Magnin. Brown vinyl boots by Golo. The zip cape, right: camel chinchilla wool reversing to black-and-white plaid, with a big golden-ringed industrial zipper zipped all the way to the chin; zippers for the pockets, too. A wool mark cape by Ginori, of Somersville chinchilla wool. About $110. At Bloomingdale's; Marshall Field; I. Magnin. Over-the-knee boots by Kickerino. Stockings by Lady Exeter. Coiffures on both pages, by Suga of Kenneth.

CANDICE BERGEN

DAVID BAILEY



THE SHORT ZIPPY CAPE



H.M. KING GUSTAF VI ADOLF OF SWEDEN



OLOF EKBERG, COURTESY ASIA HOUSE GALLERY

MONARCH AND SCHOLAR... COLLECTOR AND CONNOISSEUR OF CHINESE ART... A GARDENER BOTH MODEST AND EXPERT

"Suddenly there he is, unmistakably a King—and he wins everyone's heart." . . . This spontaneous admiration rippling from an American curator captures exactly the surprise and delight of other visitors when—quite unannounced except for the sound of a quick firm pace—the King comes upon them, looking so extraordinarily dashing, asking such brisk questions laced with the challenge of charm, that a full five minutes may pass before they notice an alert Pekingese six inches from his heels. Erect and towering, with direct blue eyes, he has the subtle, immediate impact of authority magnified by humanity. He moves like a man of thirty, and when he picks up the Peke, with a genial, commanding scoop, it's obvious that the aspects of the King are within the man. . . . H. M. King Gustaf VI Adolf is perhaps unique among modern monarchs for his informed pleasure in the pursuit of archaeology—Nordic, Greek, Roman, Etruscan; of gardening to the extent that he admits to being an expert with rhododendrons, but not with orchids—a fine point friends and experts like to question; and the collecting of Chinese art. . . . A distinguished sampling of a hundred and fifty objects from his collection has recently been shown in America and will be displayed this month at Stockholm's Museum of Far Eastern Antiquities directed by Dr. Bo Gyllensvärd, who is also Keeper of His Majesty's Collection. The entire Royal collection—superb bronzes, porcelains, jades, enamels, and carvings numbering over two thousand in all—is housed in the private apartments of the Palace in Stockholm. Great comfortable rooms with pale walls and a Victorian largesse of weighty gilt, they're still remarkably personal—close ranks of family photographs, a profusion of pleasant paintings (one, a view of Stockholm by Britain's Princess Margaret of Connaught, the King's first wife who died in 1920 while he was Crown Prince of Sweden), a giant azalea exuberant in an enormous Ming goldfish bowl, daffodils in a silver cup, and rows of potted orchids, every plant meticulously tagged with its proper botanical history. . . . The cool northern light of Stockholm, thin gold filtered through stone-grey and lavender, has a curious gentle force that intensifies the freshness of the flowers, clarifies the beauty of the Chinese treasures arranged in simple white cabinets or, in some cases, used practically as the Ming goldfish bowl is used; in rare instances exposed for the tactile joy of the brave and fortunate visitor with Mandarin nerves. The touch of jade, of carved bamboo or a Celadon bowl broken centuries ago and then mended with gold lacquer is an intoxication properly reserved for curators and collectors of Chinese art. For the less than brave, there are the entrancements of a turquoise bird (1000 B.C.) that probably topped a hairpin; an ivory bar to steady the wrist of a calligrapher, with ornamental carving on the upper surface, and underneath, two functional cross-pieces—one inhabited by a flawless frog half the size of a new bean sprout. . . . In everything there is the sense of zest, of a fascinated collector whose mind goes straight to the matters of excellence and diversity. The same concentration emerges instantly in any talk of gardening; although the King has the largest private collection of rhododendrons in the world—more than three hundred varieties—and can spot instantly any sport or mutation, he takes pains to spell out carefully for the most casual visitors the proper conditions for rhododendrons—plenty of leaf mould, a moderate climate, and soil with a low lime content, urging them to check the lime content of their own gardens. . . . The Swedes, for all their formality, send out an enveloping warmth when they say, "He has all the bearing of a King, but we respect him for his intelligence and his humanity."

LEFT: THE KING IN THE GARDEN AT SOFIERO, HIS SUMMER HOUSE, FROM WHICH HE LOOKS ACROSS THE ÖRESUND STRAIT TO ELSINORE.
ABOVE: SUNG GOAT FROM THE KING'S PRIVATE COLLECTION—GREY-GREEN CLOUDY JADE, THREE INCHES FROM ITS SPLENDID RAKISH HORNS TO THE "BROAD, HAIRY TAIL."

LENNART NILSSON

PEOPLE ARE TALKING ABOUT . . .

PEOPLE ARE TALKING ABOUT . . . The cat's cradle of meshed tensions, military forces, refugees, and politics as subtle and trying as open-heart surgery, in the Middle East. . . . The coolly beautiful Israeli morale officer on the Egyptian front, Yael Dayan, daughter of Major-General Moshe Dayan whose *Diary of The Sinai Campaign*, recently in paperback, details the Israeli-Egyptian war of 1956 in a book that is both apt and helpful now in understanding the present explosive situation, particularly in Dayan's dramatic criticism of some of the 1956 Israeli forces and his exploration of the Egyptian strategy of failure. . . . This capsuled sense enunciated by Israel's Foreign Minister, Abba Eban, in the U.N.'s Security Council: "Men and nations do behave wisely, once all other alternatives have been exhausted."

PEOPLE ARE TALKING ABOUT . . . The "soul" singing of Aretha Franklin, who sounds as if she had seen as many years of trouble as Methuselah, but who catches the shiny-eyed young as her listeners—she has a voice that shoots vitamins into world-weariness. . . . The long, obscure, but astonishing film about Bob Dylan, *Don't Look Back*, which was made by D. A. Pennebaker during Dylan's 1965 tour of England; in its free form of unrehearsed documentary, its snatches at people mindless of the camera, the movie elucidates the struggle of this young, serious singer and song-writer (who comes across as analytical, uncompromising, and a far better interviewer than the reporters on his heels) to stay clear of the cliques, clichés, myths, presumptions, lies, hysteria, and slobber love that seem to snatch at all folk heroes.

PEOPLE ARE TALKING ABOUT . . . The happy intelligence, the low-keyed fun of the Smothers Brothers television program. . . . The stupidity, the gross illiteracy of the novel *The Plot* rising on the best-seller lists. . . . The dazzling new beauty in France at Fontainebleau of the François Premier galleries which Louis Philippe ruined sometime in the 1800's when he had the Italian frescoes overpainted. (The galleries will open in the fall.) . . . Sean Connery in the fatigued movie *You Only Live Twice*, in which James Bond's kissing prowess is immediate and failing.

PEOPLE ARE TALKING ABOUT . . . The felicity of the book *A Fortunate Man: The Story of a Country Doctor* by John Berger (with Jean Mohr photographs), who tells the true story of an English doctor, John Sassall, in a rather isolated village in England—it is a "not" book in that it is not dramatic, not sentimental, not filled with medical miracles, not contemptuous of medical practices. It has such shining detours as this one: "Common sense is part of the homemade ideology of those who have been deprived of fundamental learning, of those who have been kept ignorant. This ideology is compounded from different sources: items that have survived from religion, items of empirical knowledge, items of protective scepticism, items culled for comfort from the superficial learning that *is* supplied. But the point is that common sense can never teach itself, can never advance beyond its own limits. . . ."

JULIET AT FIFTEEN, ROMEO AT SIXTEEN

Luck struck Olivia Hussey and Leonard Whiting when the mischievous, great, and unpredictable Italian director Franco Zeffirelli chose these two as his stars in his movie *Romeo and Juliet*. Delicate, beautiful, and "younger than springtime," Olivia Hussey is almost as unknown as Leonard Whiting whose face has an adolescent's tenderness. Their histories are as short as birth notices. She was born in Argentina, he in North London. She had crumb parts in the movies *Cup Fever* and *The Battle at Villa Fiorita* with only a sliver rôle as a schoolgirl in *The Prime of Miss Jean Brodie* on stage in London. (Vanessa Redgrave played the flamboyant, hypnotic teacher, thus giving Miss Hussey a matchless education in the art of the theatre.) Whiting's career at sixteen is a trifle longer, but he, too, had a chance to work with a master of theatre, for he played in Sir Laurence Olivier's production of *Love for Love*. Youth has not been wasted on Hussey and Whiting. They have clutched it with an assist by Zeffirelli whose last Shakespearean exploit, *The Taming of the Shrew*, starred Richard Burton and Elizabeth Taylor, who gave him some whipsawed arguments. Not this time out, for Juliet for once has the natural quicksilver charm of a fifteen-year-old in love with a boy of sixteen.



NORMAN PARKINSON





THE COTTON COATS KNOCK-KNOCK-

Young and sporty, short and leggy—the next little clothes, here, to take over the business of a good day's action. The zippiest tent, left, of natural-coloured cotton canvas, sloped out from narrow shoulders to a fullness of hem. At the front, a total zipper that pulls up to a small round collar. Zipping inside: a removable lining of zebra-stencilled sheared rabbit. By Ginala; at Saks Fifth Avenue; Harzfeld's; Neiman-Marcus. Hat by Anello for Emme. Entrenched in epaulettes and buckles, right, the mini-trench coat of natural cotton canvas with three belts—waist, cuffs—and a young classic of a notched collar. By Mary Quant, in junior sizes; about $50 at Bloomingdale's; Neiman-Marcus. Hat by Halston, to order at Bergdorf Goodman. Adler stockings. Both pages: Golo boots, coiffures by Marc Sinclaire using Tovar-Tresses hairpieces.

OUT ABOUTS

PENN



THE BUSH JACKET THE BIG-BUSINESS ZIPPER

Jacket of the year, left, with bush pockets, brass buttons, and link-buckled belt. Of natural cotton canvas, over a black mini-skirt with patch pockets. Jacket by Don Simonelli for Modelia, of Astrup fabric; about $90 at Saks Fifth Avenue; Rich's: Frost Bros.
Black sweater by Jax; about $25. Sloat skirt of Anglo wool; about $32 at Saks Fifth Avenue.
Corfam boots by Löw of Switzerland; at I. Miller. Pantie stockings by Roman Stripe.
Coiffure by Suga of Kenneth.
Tent-coat, right, with industrial zipper from neck to hem, wide rolled collar, slanted pockets. Zippy green stretch gabardine of Acrilan and Monsanto nylon. By Robert Fields for Linker, of Waumbec fabric; about $100 at Bloomingdale's; Nan Duskin; Bramson; Joseph Magnin. Taylor Jewelry watch, at Lord & Taylor.
Mr. John hat. Pale blue boots by Golo. Coiffure: Marc Sinclaire of the Joyce Christopher Salon.

PENN

KNOCKOUT KNOCKABOUTS

CREAMY LEATHER MINI-TRENCH... CAMELOT TUNIC, BEIGE, GROOVY

Oh you kidskin, right, creamy white and soft, for a mini-trench coat with high little sleeves, flapped pockets, a glacé finish. Great at night with white glittered tights, white boots. Coat by McDouglas for Highlander: about $140 at Bloomingdale's; Rich's; Marshall Field; Stix, Baer & Fuller. Ribbed sweater by Jax; about $25. Pantie stockings by Bewitching. The boots, by Golo. Coiffure here by Ara Gallant using Marshall Imports hairpieces. Pale ribs, bright stripes, opposite—a tunic of beige Orlon knitted in thick grooved ribs, with high collar, wide belt. Worn with a leotard of purple and pink stripes, pale-blue over-the-knee boots. Tunic by Ginori, Alamac fabric; $85. Leotard by Ginori of wool jersey; $35. Both at Henri Bendel; Gidding-Jenny. Mr. John hat. Golo boots. Coiffure: Suga of Kenneth.

PENN





LITTLE TYROL SUIT, GREY FLANNEL... MINI-SKIRT, MAXI-PLAID

Alpsy jacket, pleated skirt, left, of dark-grey wool flannel, with an oyster-white wool shell that cables between. The jacket, brief with silvery buttons, Tyrolean braid; the skirt, hip and belted. All by Frank Smith for Evan-Picone. Jacket, about $30; skirt, about $19; shell, about $11. All of Souhan-Kent fabric, loomed in America. Watch by Taylor. All at Lord & Taylor. Costume: Woodward & Lothrop; Marshall Field; Bullock's-Wilshire. Adolfo hat. Open-rib stockings by Adler. Golo boots. Coiffure: Suga of Kenneth.

Stewart plaid mini-dirndl, right, long enough for two plaid stripes of red, green, black, a row of great white blocks. Topping: a small navy Acrilan sweater. Both by Erika Elias for Charlie's Girls, in junior sizes; sweater, about $7; worsted skirt, about $12. Both at Altman's; Halle Bros.; I. Magnin. Halston hat, to order at Bergdorf Goodman. Pantie stockings by Bewitching. Golo boots. Coiffure: Ara Gallant. Marshall Import hairpieces.

PENN





BRIGHT SHIRT, WILD LEGS... CHECKED SKIRT WITH CAMELS... A SWEATER KIND OF SUIT

Orange wool jersey shirt, upper left, with the late news—a gilt-chain belt added above a hip-length hem. With a leotard printed yellow and green, a big yellow hat. Shirt and Ban-Lon leotard of Monsanto nylon, by Wilroy; both, about $15. Hat by Halston, to order. All at Bergdorf Goodman. Shirt, leotard: at Wanamaker's, Phila.; Sakowitz. Belt by Calderon. Shoes by Mademoiselle. Bistro checks, lower left, of camel and charcoal for a small-A skirt, with a raglan sweater of camel wool, camel ribbed stockings, camel wool cricket cap. Skirt, about $15; sweater, about $13. Both by Pendleton; at Altman's; Jordan Marsh, Boston; Hudson's. Adolfo cap. Round-the-Clock stockings. Golo boots. Coiffure by Marc Sinclaire of the Joyce Christopher Salon; Tovar-Tresses hairpieces. Henry-Higgins sweater, opposite, with low V-front and buttons, and a little skirt—both navy knitted wool. Second sweater inside, white banded with navy wool. All by Sylvia de Gay for Worth; about $65. At Miss Bergdorf of Bergdorf Goodman. Hat by Halston, to order at Bergdorf Goodman. Costume, also at Gidding-Jenny; Montaldo's; Sakowitz. Navy pantie stockings by Bewitching. Golo boots. Coiffure by Suga of Kenneth.

PENN



KNOCKOUT KNOCKABOUTS

MINI-COAT, BRASSY

Spy-story coat of covert in its own colour—snappy khaki-taupe polished with brass, worn with a mini-coat's needs: dashing leotards, kicksy suède boots. Coat by Robert Fields for Linker, of Forstmann wool covert, loomed in America; about $175 at Lord & Taylor; Jordan Marsh, Boston; Julius Garfinckel; H. & S. Pogue. Jax sweater, about $25. Hat by Mr. John. Calderon belt, at Lord & Taylor. Kislav gloves. Adler pantie stockings. Golo boots. Coiffure by Marc Sinclaire of the Joyce Christopher Salon, using Tovar-Tresses hairpieces.



WHERE IS NEW *bohemia* GOING?

BY JOHN GRUEN. a former music and art critic for the New York *Herald Tribune,* who is an authority on the new Bohemia. In fact, this past winter his book *The New Bohemia* was published by Shore Crest. An observer and reporter of this phenomenon but not a participant in this group, John Gruen, who was born in the French gambling town Enghien-les-Bains, is an American who speaks four languages but writes only in English. Viking will publish his next two books: *Close-Up,* a collection of his interviews, and *The Private World of Leonard Bernstein.*

Why is it that such people as Marshall McLuhan, Andy Warhol, or Allen Ginsberg are already beginning to suggest an aura of the passé and déjà vu? Why is it that the term Pop culture already sounds so old-fashioned?

It's because something else is brewing—something as yet undefinable but clearly present and felt. One feels, for example, that the experiments of New Bohemia—intermedia, Happenings, underground movies, coffee-house plays, the noodlings of new music and new dance—are all swiftly connecting with the taken-for-granted, the familiar, the accepted. At best, they seem to function as pepper-uppers of the norm—as activities to be made use of by the worlds of entertainment, industry, advertising, and education.

Indeed, in the past three years New Bohemia—its long, long hair still flowing—has moved forward to infiltrate the Establishment, inundating it with concepts and theories that have slowly but definitely begun to make sense to even the most vituperative nay-sayers. The underground—if that is what it can still call itself—has surfaced in all its many-pronged, gaudy, shocking, often brilliant, often disquieting glory, and it has surfaced by relentlessly following its initial and basic premise: The re-examination of every area of experience and the complete rejection of all preconceived ideas of what life and art are all about.

New Bohemia set about shooting extraordinary lengths of underground movies, writing experimental plays, composing electronic, taped, aleatory, chance, "variable," and "indeterminate" music, choreographing endless "anti-dance" works in which the human body was asked to perform calculated stream-of-consciousness. The New Bohemia began to merge the arts, creating *Intermedia, Happenings, Lightworks, Combines,* and *Environments,* and went further still by merging all the merged arts with electronics, engineering—to bring about a dazzling, if often erratic and inconclusive, display of bravura and daring—all of it designed to discombobulate and jar the senses.

Today, New Bohemia is at work on an international scale. Major cities on major continents have their highly active underground movements—each one almost as competitive as any nation's race for technological and scientific advances. In short, the avant garde has moved quickly and with determination. Perhaps it has moved too quickly.

Its audience, composed primarily of the young, is increasing with each year. What all this means is that the American young are helping big business go after the young money and are helping set a pattern for the creative and aesthetic tastes of big business. It will accept the avant-garde all too speedily simply because it is becoming more and more receptive to the concepts of the young and because it is developing an increasing knowingness about all things experimental.

How is the avant-garde accepting this? It is accepting by going into business for itself. And *that,* as the saying goes, is what's happening, baby!

At this moment, public-relations firms run by kids under twenty-five are telling experienced businessmen how to sell their wares. They're talking intermedia, and they're talking kinetic environment, and they're talking Action Theatre. These young people know where the market lies, they are conversant with averages and statistics, and with forecasts. What is more, they're an aggressive lot, fully aware of trends. What's remarkable, though not surprising, is that some American businessmen are listening—and listening hard.

One firm, called Youth Concepts, Ltd., has recently opened shop in New York. It is, as its staff puts it, "a young swinging corporation making the New York business scene." Its releases read like a computer's ultimatum to the master: "Youth is a threat to everyone over thirty. Youth can afford to do what it wants, to be more selective, to enjoy, to examine, to protest, to choose, or to thumb noses and say, 'You're out, we're in, time is on our side.' "

The tone of Youth Concepts, Ltd., is unnerving. Explaining its raison d'être, its president said: "Past generations have always dealt with the vitality of youth by avoiding it. Today the fifty- to seventy-five-year-old men who run business and government must deal with youth because youth has the power of money and the strength of numbers."

This intimidating news is designed to scare the daylights out of American corporations: "If corporations do not heed this warning—in five years it may be too late. As a per cent population, the fifteen to twenty-four group will increase its *relative* share of the population by 18.4 per cent. This amazing jump has profound impact on the 'share of market' forecasts for all businessmen. If business is losing touch with youth now, the impact of lost (Continued on page 141)

THE *new* NEW YORK

(Someone asks: Who says there is a *new* art scene in New York? Someone else asks: Who says there is a *scene?*) Barnett Newman, who has been around as long as anyone and ought to know, says: There is no scene. The scene is the artist working in his studio; everything else depends on this.

Of course, Newman is right, right in the sense that the work is at the heart of the matter; without the work, the action becomes a fantastic shadow play, brilliant, maybe, and fascinating, but without meaning. Well, the artist in New York has been busy; the pictures in this book are a record of his activity. But a lot more happened, involving lots of people (often enough the same people to have to be more than a coincidence), in many situations outside the studio. The purity of Barnett Newman's idea notwithstanding, there *is* a scene, and its limits extend out into the city, into the galleries, the restaurants, the discothèques, the theatres, people's houses.

What makes a scene? A certain state of mind, a certain kind of collective awareness, a sense of esprit, a sense of mutual reassurance, all of which seem to operate apart from the quality or extent of individual effort. At the same time, these presume this effort and could not exist significantly without it. Often, perhaps for the wrong reasons, one gets the sense that the scene is the place to be, the centre of the action, the point from which the sparks fly. The attendant characters may be there for the wrong reasons, but it is, after all, the strong current of creative activity that accounts for the flying sparks, for the excitement generated at the centre which spreads out through that special metropolitan world of which the larger number of inhabitants of New York is totally unaware.

For a hundred years there was such a scene in Paris; now there is a scene in New York. It all began for us at the moment when we stopped being a provincial backwater of Europe, a process which took a little time and perhaps really commenced during the last war, when visiting European artists energized a generation of New York painters, and our own thing started.

For the first time, among the Abstract Expressionists, American artists arrived at a clearly felt unique identity, peculiar to themselves and their place, not dependent on a distant source across the ocean, not dependent on a remote style of life, a distant quality of consciousness. In the first place, this had a lot to do with common objectives and a common history. Despite certain differences in style among, say, Pollock, de Kooning, and Kline on the one hand, and Newman, Still, and Rothko on the other, the artists of that first generation shared a conscious evolution away from the figurative basis and the preoccupation with a certain kind of *belle peinture* common to the European tradition of abstract painting. Even though they were native New Yorkers, immigrants, or Westerners for the most part, they somehow consolidated in New York; however, it took them as long as twenty years to arrive at an ultimate stylistic position.

Meanwhile, they operated in a relatively private scene. Apart from a few critics and a few collectors, it took a long time for the art public to realize the meaning and the extent of the riches at hand. These artists had come up through the period of American regionalism, an episode which frightened us so thoroughly about the dangers of chauvinism that it took us another twenty years to dare to look away from Paris again. (We are still excruciatingly self-conscious about this danger. It is talked about all the time.) The Depression, the focus on Europe, and the general indifference of the cultural establishment toward their work insulated these artists until it was almost too late. The result was a certain kind of arrogance, a self-consciousness, and a sense of estrangement among these painters which produced a compact and precisely defined scene, centred exactly in the studios in the Tenth Street area, in the Cedar Bar, in the Peggy Guggenheim, Parsons, Egan, Kootz, and (later) the Janis galleries, in The Club, and in East Hampton during the summer. On their common ground, the artists were politically oriented (with respect to art), polemical, aggressive, and independent. They had to fight so hard and so long for public acknowledgement of their position that they arrived, quite justifiably, at an attitude combining pride and suspicion in large doses.

I do not mean to suggest that these artists were withdrawn and unapproachable. On the contrary, their activist rôle depended to a large degree on a capacity for direct contact and a special kind of hard-bitten charm which seemed to characterize most of the members of the group.

The new scene could not have been possible without the old scene as a precedent and an imposing model. Yet the new scene is completely different; not better or worse, but different, for very good reasons.

While the new scene is much more diffused than the earlier one, it has a quality of intensity and a larger scope which, along with the enormous increase in public awareness of the artists, tends to make it seem larger than it really is. The diffusion is partly geographic and partly stylistic. One can no longer speak of a New York style, in the sense that Abstract Expressionism could be fairly specifically described this way. While there are still certain common attributes among the younger New York artists (so that, for example, California art looks very different), their work spans a considerable range of possibilities, from the new geometric art to Pop, or whatever one chooses to call the art that includes Lichtenstein and Warhol on the one hand and Dine and Oldenburg on the other.

Geographically, there is no longer a precise focus for the new scene. The old Cedar Bar and The Club have disappeared, but no substitutes have appeared. Talk was very important for the first generation; the Cedar and The Club therefore served important social functions. The new artists

UGO MULAS



MARCEL DUCHAMP

ART SCENE: WHO MAKES IT?

BY ALAN SOLOMON

never talk in this sense. Loft dancing parties and discothèques have become the new social loci. Indeed, rock 'n' roll has become the background music for the new generation, as jazz was for the old. In virtually every studio the radio is tuned all day to The Home of the Good Guys, and a lot of the social discussion centres on the Top Ten, among other things.

Probably it would be better to say that rock 'n' roll has become the foreground rather than the background music. The sheer volume of sound precludes conversation in the discothèques and at the loft parties. The new dancing has become the main form of exercise on the scene; the frug and the monkey hardly lead to elaborate social intercourse. All of this seems to suggest a curious passivity which is incomprehensible to the older generation, and which one might apparently challenge on moral grounds. Actually, these attitudes are totally consistent with a number of basic feelings which are common to the new scene. I will say much more about this later.

There could not be a new equivalent for the Cedar Bar for another reason, which is the dispersion of studios through new parts of the city. There is no longer an equivalent for the Tenth Street or Greenwich Village concentration of working spaces. Artists now live and work on the streets off lower Broadway, on the upper West Side, the lower East Side, along Fourteenth Street, in the Bowling Green area, anywhere, in fact, where decent loft space can be found at reasonable rents. Such practical reasons explain the dispersion, but the diffusion of the new scene also depends to a great extent on the absence of any urgent sense of the need to huddle together against an unsympathetic environment.

The New York scene occasionally transports itself rather far afield nowadays. You can not comprehend it fully without adjourning now and then to South Shaftsbury, Vermont, near Bennington College, where Kenneth Noland lives and practically commutes to the city, and where on a given weekend you might find Frank Stella, Barbara Rose, Larry Poons, Dick Bellamy, William Rubin, or Clement Greenberg. On another weekend, at Edisto, South Carolina, where Jasper Johns has a house and studio near the beach, you might find some of the same people, or Henry Geldzahler, or John Cage. The life which goes on in these places takes something from the locale: You swim at Edisto, or ski in Vermont, but when the visitors arrive, the mode of life takes up something of the city flavour. (Less healthy exercise, probably; more drinking, lots of social talk.)

The more fluid quality of the scene also applies to summer habits; there is no longer an equivalent for East Hampton, the former summer art capital. While many of the old group of artists, collectors, dealers, and critics still go there, none of the artists included in this view of the scene is a regular East Hampton summer resident except Dine. At one moment, a movement back toward Provincetown, an earlier summer spot, seemed to be developing, but nothing has really come of this.

If there is all this diffuseness and variety, how can you explain the sense of cohesiveness and the feeling of identity characteristic of the new scene?

To begin with, the history of the new group and the nature of the times in which they came up account for a good deal of what has happened. (Of course, I am generalizing. The older members of the group, Rauschenberg, Johns, and Noland, for example, have had somewhat different experiences.) They seem to have arrived in New York in the middle or late fifties, many of them from the South and Midwest this time, for some inexplicable reason. They came from rather consistent circumstances, from the middle class, with college educations, in other words out of conventional kinds of American experiences. This is a matter of some interest, if we look at their attitudes and values, as we shall in a moment. They grew up after the Depression and the war, which coloured the outlook of the preceding generation in a totally different way. For some of them, the span from barest beginnings to public acceptance and financial success took only a few years, or even less, a kind of experience almost without precedent for artists in America (or, I suppose, anywhere else).

For these and perhaps other reasons, they do not feel the same tension with society that affected their predecessors, beyond the fact of being special kinds of outsiders, which after all is the rôle of every artist. To clarify this point, the first generation was forced in effect without choice to reject an identification with conventional society. Circumstances have given the new generation an option of identification which they have resolved in a curious way, so that, while their attitudes actually continue to be modelled after the older group, they appear to be totally acceptant toward contemporary society, especially in its cultural manifestations. I mean this in the sense in which I have already spoken of their involvement in rock 'n' roll music, matched by a corresponding attachment to films, television, the mass magazines, and the mass taste represented by plastic knickknacks from the dime store.

However, this is not as simple as it seems, because the attitude is not really based on total acceptance; actually, a special irony underlies it, having to do with a subtle and quirky kind of taste which at (Continued on page 104)



BARNETT NEWMAN



FRANK STELLA

THE *new* NEW YORK ART SCENE

bottom turns out to be quite complex and, ultimately, rather snobbish. All this relates, certainly not coincidentally, to the range of taste which recently has directed public awareness toward the Camp phenomenon.

This attitude toward popular culture focuses on a fondness for good things and bad things, and nothing in between. However, the extremes are both admired equally, with a special kind of eye, and the good things never turn out to be the ones so regarded by the cultural establishment. No one seems to be particularly interested in jazz or serious music, however advanced, or in virtually any novel not written by Ian Fleming or Terry Southern. They consider the theatre, no matter how modern, boring and remote from ordinary experience, hamstrung by archaic conventions.

On the other hand, the members of the new generation are all avid film buffs, again, however, with a highly specialized kind of taste. They like James Bond and Doris Day, and Peter O'Toole, and the film critics' top ten selections, but for all the wrong reasons; they are sharply attuned to psychological nuance, and they read the sexual repression in these films with unmitigated delight. They perceive faults in characterization and motivation with perfect clarity; the aesthetic fudging which goes on in most of these films amuses them no end. As an example of the point I made before about good and bad, they get as much pleasure from the stereotyped sets, photography, and direction in the Hollywood pillow comedies as they do from the precise and elegant *mise en scène* of David Lean. Naturally, they like surf films, Marlon Brando, James Dean, Elvis Presley, and Steve McQueen. They detest pretentious serious films like *The Pawnbroker, Zorba the Greek*, or anything with Anne Bancroft. They like the new French and Italian films, Jean-Paul Belmondo, Vittorio Gassman, but Antonioni more than Fellini or Godard.

With the exceptions of *Batman, The Man From U.N.C.L.E.*, and various rock 'n' roll shows, the attachment of the new artists to television centres on the Late Show, the nightly archaeological archive of ancient films. Here again, the overacting and emotional confusion of any Bette Davis or Joan Crawford movie summons up a fantastic and remote world out of the past which they are now experiencing for the first time (most of them), at an enormous psychological distance. The M-G-M or Warner Brothers biography of anybody played by Lionel Barrymore or Paul Muni is Good, because it is so slick and predictable, and bad; the "B" gangster or sick killer or neurotic-spinster films with Robert Mitchum, or Robert Ryan, or Richard Widmark, or Ida Lupino, or Ruth Roman, or Jane Russell are Good, because they come closer to the complexity of real experience, because they are less pretentious and were not meant to be more than they are.

The bravado of Humphrey Bogart, Edward G. Robinson, or George Raft, the cars, the clothes, the interiors, the outrageous escapism of the Depression films, the false sentiments of the wartime propaganda films, the high Camp of Peter Lorre and Sidney Greenstreet, the excruciating sterility of the sex permitted by the Production



UGO MULAS

Code, all these receive the highest marks.

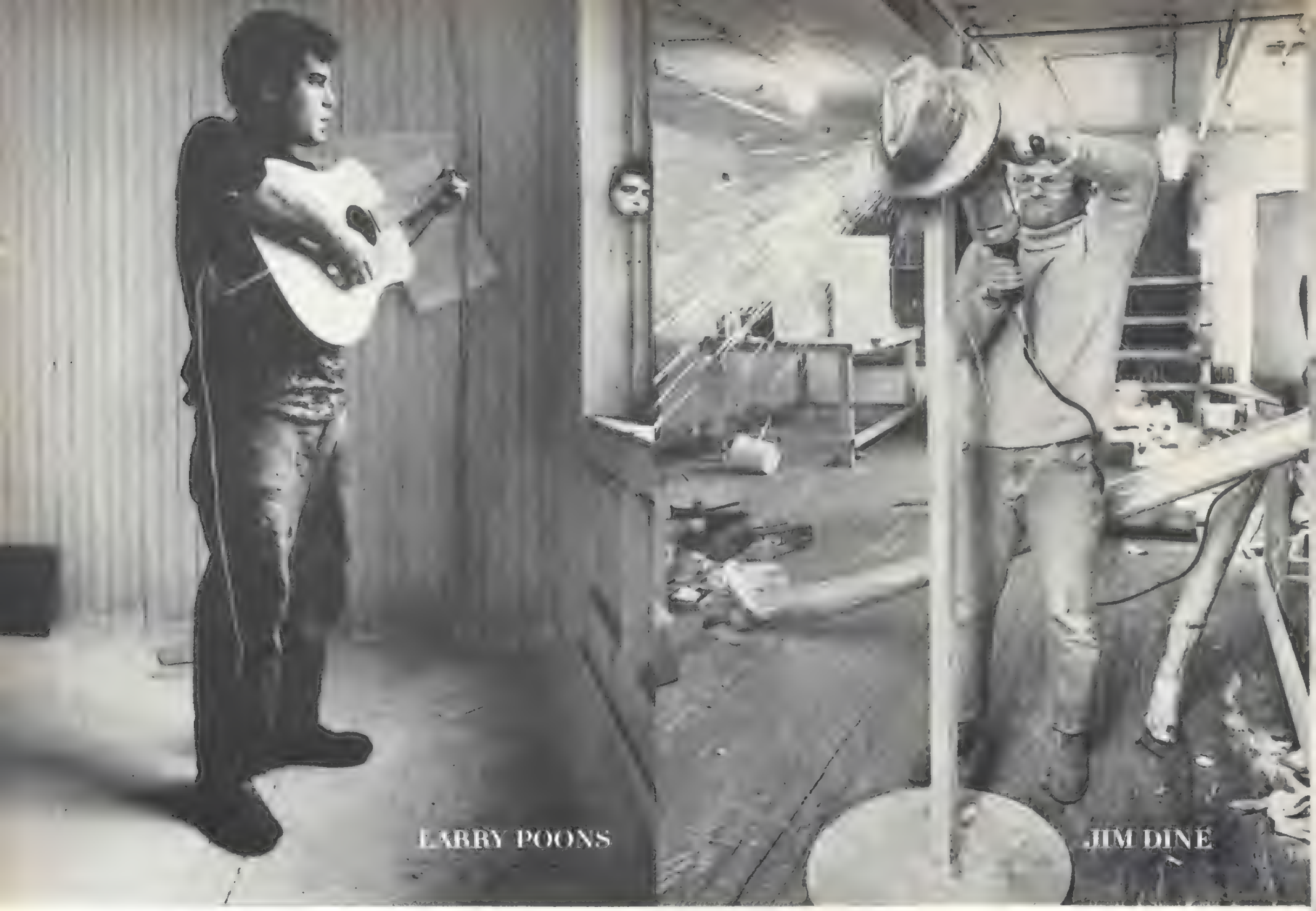
I am dwelling on the film so long because it is part of the common experience of all of us, the artists and you and me, and it permits us to examine with some precision the quality of the attitudes I am trying to convey here, attitudes which are totally at variance with those prevailing in the rest of the culture. To illustrate the point, it would be safe to say that, from the new point of view, the recommendations of the TV program listings usually turn out to be exactly wrong: The good films are bad and the bad films good.

You might be disposed to dismiss such opinions as manifestations of simple perversity and affectation, and therefore a bore. Actually, it comes down to something close to the heart of the new spirit. In all of this, the matter of psychological distance, which I mentioned earlier, turns on the absence of real commitment to external cultural events. Bad films, or whatever, are interesting because they are funny, in a complicated way, but this detached amusement masks a deeply felt social criticism (this is what I meant when I called it snobbish earlier). However, the involvement in vulgar culture, or the transformation of it in the work of some artists, has no satirical intention whatever. All of these artists, whatever the nature of the involvement in their own art, share similar sentiments about the need to live life intensely; they also share a prevailing feeling that most people live blind, unfeeling, limited, and unfulfilled lives. Common to all of them is the sense that they want their art to do something about this, to serve as guideposts toward richer and more complex modes of experience. More than anything else, I think these values underlie the whole outlook of the new generation. These feelings are wholly unself-conscious among the artists, and I doubt that they realize the extent to which they all share common goals, particularly since their art is so different.

One might argue that artists have always felt just as deeply about their art and its importance, but I doubt that there has ever been a time, outside of sacred art, when somehow the state of the world and simultaneous changes in attitude toward the way art functions have combined, not only to make it possible to exploit some kind of deeper commitment more intensely and more radically, but also to make it a matter of common urgency.

The first New York generation prepared the way for such an open climate by breaking away significantly from the prevailing aesthetic; this clean-cut precedent probably accounts for the liberated spirit and the creative efflorescence which characterize the present scene and its members, along with the consequent sense of authority and purpose. Now it has become possible to move out freely into new, unprecedented explorations with conviction and assurance, without that annoying sense of the need to check constantly over one's shoulder for parental approval from Paris or somewhere. Although the old attitude was to a great extent a matter of state of mind, one can not minimize the burden of its weight.

At the same time, the re- (Continued on page 106)


LARRY POONS

JIM DINE

THE *new* NEW YORK ART SCENE

sulting innovations should not be considered simply the products of a nominal impulse toward stylistic change of the sort that progress in art demands and which the present situation might readily encourage; much more, they are the products of that profoundly altered view of life and of its relation to art about which I have spoken.

The most important result has been a radical alteration of the basic notion of what a painting can be, taking off from the aggrandizement of scale and intensity of effect, the altered concepts of texture and handling, and the resolution of the tension between abstraction and figuration, which came out of the work of the first generation.

The painting can no longer be a recessive flat object on the wall, something to put over the mantel or over the sofa, part of the interior decoration. The work of art now insists on its presence in the room in a way which makes it the psychological equal of the people present; it must be taken into account, and it must participate dynamically in the feelings and interaction of those in the room. It *is* one of *them*.

Even after pictures stopped being vessels for some kind of illusion, painters for a long time could not escape from the traditional view of the work of art as a passive source of a carefully restricted kind of pleasure called Beauty. The first modern efforts to break loose from these conventions, the paintings of Van Gogh, say, or the Fauves or the Expressionists, now seem relatively inert, and even repressed, by contrast with more recent art. It took a long time, maybe fifty years, to arrive at a significantly different basic idea of how art might work in ways derived more directly from the expressive intention of the artist. Now this has finally happened, and preconceptions about Beauty, ideas that, for example, beauty resides in harmony of form or in the absence of psychological tension, now seem almost frivolous, because they seem so remote from the true centres of feeling and from the present sense of an acute need to project a new beauty, what perhaps might be called the beauty of psychological truth. In the past, people aspired to art; it was a kind of moral goal. Now art has become an integrated complement to life, the intensification of familiar and necessary experiences and perceptions in a purer but by no means isolated realm. Art has become an inescapable moral condition.

Where art tended to move away from life in the past, now it moves closer, not to imitate life, but to participate in it. To put the matter in simple terms, I might give this example: For about seventy years, painting was intensively concerned with the idea of manipulating or, to put it another way, with distorting the human body or objects in the real world, according to certain formal ideas which only had meaning for the painters. Artists busied themselves (one might say from Ingres on, really) finding different ways of creating images whose meaning depended on their distance from their models, as in the case of a Picasso cubist figure painting or still life. In retrospect, while there is really nothing (Continued on page 135)

UGO MULAS



JOHN
CHAMBERLAIN



BEAUTY-IN-DEPTH: IDEAS FROM THE BRIGHT YOUNG PEOPLE

It was their brains we were picking out their looks as we were picking them for Bal when we met up with the finalists of Vogue's 1967 Prix de Paris contest (see page 134), the clear relationship between good mind and good looks was once more a pleasant startle....The Prix girls, most of them, are makeup artists. Their whole generation is. Yet the chiselled mind penetrates deeper. Here, from their own college typewriters, excerpts on the beauty it digs up—and the beauty mechanics it digs....

...I profess the Natural Look. That is why I get up fifteen minutes earlier every morning to do chin and midriff exercises; that is why I wash and set my hair nearly every night of my life; that is why I spend as long over my hemline as my selection of a dress; that is why I try every shade of eyeliner, shadow, and mascara that promises to make brown eyes even larger....All this "suffering for beauty" is a myth. I enjoy it--and that's no martyrdom. CORNELL

...Key words in my beauty philosophy are naturalness and understatement. Wasn't always thus. Spent several years trying to look first terribly cute, then terribly sophisticated. Should have realized that real beauty isn't based on fads, but on making a big fuss about one's good features--and playing down the bad. UNIVERSITY OF PITTSBURGH

NATURAL DOESN'T MEAN DRAB. ONE SHOULD LOOK AS IF ONE TOOK TIME TO LOOK THAT WAY. MANHATTANVILLE

It takes work to look "natural" . . . and looking "natural" works.

...You have no idea about weight; maybe it's around 118 lbs. or so, but it is distributed like sleeves on your 5'7" frame. You hate scales--or perhaps you simply hate anything that measures the present too accurately. You simply know when you feel fat, and it disturbs you. You are merciless when you diet; you bear the cross quietly. Food is rarely accepted gracefully by women, and you've cultivated a hatred of women who make their diet problems paramount. BENNINGTON

...A calorie counter is indelibly inscribed on my brain. Having weathered several diet fads, I've come to the conclusion that mother and the hygiene books were right--a sensible eating pattern is best. UNIVERSITY OF PITTSBURGH

FOR ME, AS FOR MOST OF MY CONTEMPORARIES, DIETING IS A WAY OF LIFE. SMITH

...Nothing, not even an A on "The Dimensions of Womanhood in Hardy and Shaw," is as exhilarating as being able to wear your poorboy tucked into your hip-slingers....May mean eggs-for-breakfast, salad-and-soup-and-milk for lunch, and meat-and-vegetables-for-dinner. But it's you honest to goodness, not you trying to hide under a shift. CORNELL

...No matter how I check out with the weight tables, I can't persuade myself that my outer shell doesn't need to lose a few pounds of health. So I avoid carbohydrate food, concentrate on two meals with meat or egg each day, at least two vegetables, two fruits. HOLLINS

...Eating three good meals a day is far better than telling oneself that not to eat is to stay slim--and then ending up eating "not much" constantly. VASSAR

Dieting is a way of the life they like to lead—a way the less said about the better, they agree.

Susan Bryant, Bennington '67, first-prize winner, Vogue's Prix de Paris. "A brown candle. Someone once said you were a brown candle. . . . You have red hair, and the glint of it deepens the edge of brown eyes." . . . That brown candle burns brightly. . . .

RODNEY RITTER

BEAUTY
bulletin

MORE BEAUTY EXCERPTS FROM THE COLLEGE EXPERTS....

...You listened for your perfume pulse. Perfume became an obsession; perfume in Levis, the standard apparel. You wear perfume every day; it is sometimes more important than washing your face. Your perfume tastes have changed with the seasons within you; they reflect your phases, your intimacies, your attitudes. You are grateful for the capacity to change your whims in various fragrances. A certain level of flexibility--one of the joys of newfound femininity. BENNINGTON

SIGNATURES ARE IN PERFUME, FINGERNAILS, AND SHOES. UNIVERSITY OF PENNSYLVANIA

...Everywhere I go, I go in a cloud of fragrance. Bath oil, soap, body lotion, perfume, everything....I like people to recognize the scent and know it's me. SMITH

...Perfume's as automatic in the morning as brushing my teeth. COLORADO WOMAN'S COLLEGE

...Surrounded by 2,400 girls, each of us must fight to retain her femininity. My number one weapon is the early-morning bubble bath. And even in my jeans and suede jacket, I disseminate gentle currents of perfume. SMITH

...*Basically, I suppose, I like things that smell as though they'd taste good.* BOSTON UNIVERSITY

PERFUME MAKES ME GLAD TO BE A GIRL. BUT MY TASTES ARE FICKLE. I LAVISH MYSELF WITH A NEW SCENT ALL THE TIME, ESPECIALLY BEFORE I GO TO BED....BUT I CAN'T CHOOSE ONE FOR A TRADEMARK, FOR MY AFFAIR WITH A PARTICULAR FRAGRANCE IS AS SHORT-LIVED AS IT IS EXUBERANT....PERFUME'S A MOOD-SETTER AND A MEMORY RE-CREATOR. A GIRL CAN WALK BY WEARING A CERTAIN FRAGRANCE, AND I RELIVE THE CHRISTMAS FOUR YEARS AGO WHEN SOMEONE PRESENTED ME WITH A BOTTLE OF IT. DENISON

...Feel I'm justified in wearing my best perfume of the moment every moment of the day. Furthermore, it's a worthwhile policy to be eternally out of good perfume so some nice young man can eternally replenish your stock. CORNELL

...I guess I'd rather be without lipstick than without perfume. GEORGETOWN

...I have to apply perfume to my wrists when I have an exam. I prop my chin in my hand and breathe the fragrance to relax me. UNIVERSITY OF NEBRASKA.

...*I'm afraid that the perfume that belongs to me, along with eyeliner and coffee, will, if nothing else, keep me from the ranks of self-abnegators.* HOLLINS

...You have tried to be at ease with your body--this strange and frightening complexity of woman and awkwardness that moves sometimes where it oughtn't because it simply is. That's why you began to dance at college--two or three times a week to help your "circulation."...The easement begins and you somehow gain respect for what your body is and what you will be if you give yourself a chance. BENNINGTON

EXERCISE IS A TWIN TO WELL-BEING. RIDING, LAZY TENNIS, WALKING, STAIR-CLIMBING --PLUS TWENTY-FIVE TO FORTY-MINUTE PERIODS OF DANCE EXERCISES, ISOMETRICS. UNIVERSITY OF PENNSYLVANIA

...Newspaper articles on Daily Exercise Medically Proven Necessary, Daily Exercise Can Lengthen Your Life converted me. Who can refute scientific fact? It adds intellectual validity to the feminine desire to walk gracefully and wear clothes well. Weekly swims, morning exercises, and a daily thirty-minute walk. CORNELL

They listen for their perfume pulse, sometimes it races, sometimes it pounds, sometimes it's calm, but it never, never skips a beat. . . . Perfume is part of their play of life . . . and exercise is part of their way of life. The figure goes to college, too, and a B.A. might also stand for Bachelor of Action. . . .

Patsy McLaughlin, Boston University '67, commended five writers in her Prix thesis for "their achievement of a fusion of form and content." For her own form and content, Miss McLaughlin copped second place in Vogue's 26th Prix de Paris. . . .



...Very high-voltage year, 1967. Electricity taking over and making over from head to toe. Curling irons for last-minute hairdoing.... Plugged in, too, along with the electric toothbrush, the electric manicure set....Turned on year round, sun lamps.
UNIVERSITY OF PITTSBURGH

...The latest sport: growing your own hair for a truly well-matched fall. SMITH

...FALSE EYELASHES, ABSOLUTELY ESSENTIAL.
MANHATTANVILLE

...Before I polish my nails I rub a little vinegar on them. Acts as adhesive, keeps polish from peeling and chipping too quickly.
LORETTO HEIGHTS

EIGHT OUT OF TEN EARS ARE PIERCED. SMITH

...Next to sleep, baby oil most treasured beauty aid. LOYOLA UNIVERSITY

...For evening, I darken the beauty spots, rouge the earlobes. RADCLIFFE

...Great version of skin toner and freshener: icebox-cold cucumber slices, patted in place and left to act five minutes. BRYN MAWR

...Thirty bouncing knee bends every night for three months took an inch off my thighs.
UNIVERSITY OF PITTSBURGH

...When the songs and laughter have died away, a new attitude on life remains. You "psych out"...that means plan ahead, creatively. You psych out exams, dates, plotting moves and countermoves. You psych out your life, what you want to do, where you want to go--you psych out the best ways to get there. SMITH

RODNEY RITTER

Naturally, the Prix girls are on to what's up in beauty . . . but they're willing to try a few "old-fashioned" melodies. They "psych out" the future.

THE SHIRT ROMANTICS

Swoon and languish . . . flutter of pulse, of eyelash . . . heaps of heartbreak lace and ribbons —the romantic movement gathers momentum with some of the prettiest shirts imaginable. The Russian shirt, near right: ivory wool jersey with a little throat-band snapped on the side, zipper flanked by narrow chrome-yellow stripes. By Malbé. About $23. Shirt at Bonwit Teller; Woodward & Lothrop; H. & S. Pogue; Famous-Barr. Victorian romantics, opposite: antimacassar lace spilling down mauve velveteen, frothing forth at the wrists . . . and soft-brown velveteen with a high lace collar. lace cuffs threaded with satin ribbon. Mauve shirt with matching mid-calf skirt, about $65. Brown shirt. mid-calf skirt. about $60. All by Gregory, of Crompton cotton velveteen. At Lord & Taylor; Hutzler's; Frost Bros.; I. Magnin. White belt and wraparound skirt with mauve turnout, by Sloat. Coiffures here and next two pages: Imo and Rosalba: Rosalba hairpieces. Other shops carrying Fashion for the Daring Young Romantics: page 147.





THE SHIRT ROMANTICS

Edwardian muse, opposite: under the sweep of a big-brimmed hat, a delicious little shirt of red-on-white Tattersall fraught with white lace—collar, jabot, cuffs spilling down over the hands. By Kay Busgang for Alice Stuart, of Kodel and cotton. About $10. At Bonwit Teller; G. Fox; Hutzler's; Joseph Horne; Sakowitz. Scarf around waist, by Glentex: Altman's. Hat by Halston, made to order at Bergdorf Goodman. Surprise, surprise, this page: jolts of colour with the romantic look of lace-foamed shirts and tiny dirndls, white tights, white pumps. . . . Once in vivid-pink thin wool with a peek of lacy petticoat; again in bright green with a flurry of lacy green bloomers. All by Gregory. Shirts of Orlon broadcloth (Maxwell fabric), each about $19. Skirts, about $30. (Green wool by Meyer Woolens.) Petticoat, about $12; bloomers, about $16. At Bonwit Teller; Julius Garfinckel; Gidding-Jenny; Gus Mayer. Pomponed pumps, Seducta by Charles Jourdan (pompon added). Buckled pumps by Capezio (buckle added). Hudson tights.

ALEXIS WALDECK



THE NIFTY AMERICANS

FASHIONS LEADING OFF NOW . . . THE TINY-JACKET SUIT, THE SHORT-PANTS SUIT . . . ALL READY FOR YOU THIS MINUTE AT STORES ACROSS THE COUNTRY

Handmacher knows what you want—the suit with the tiny jacket, the suit with the short pants. Leading off now when you want them, bright as the first snap of fall. Both for Handmacher by Mario Forte. Orange-and-lemon plaid tiny-jacket suit, left—buttoned far to one side, bounced short to a dirndl skirt. In Kent Avery wool tweed loomed in America. About $75. Orange stockings by Round-the-Clock. Shiny buckled shoes by Mademoiselle. Pumpkin-and-grey hound's-tooth short-pants suit, right—lapped by a wide skirt panel, muffled by a long fringed scarf. Of wool tweed loomed in America. About $100. Stockings by Sapphire. Earrings, on both pages, by Judith McCann. The lipstick, a peachy-gleamy shade called Hampton, by Miss Ritz. Suits at stores across the country listed on page 29.



THE NIFTY AMERICANS

BRONZE-DORÉ KNIT, ORANGE-AND-GOLD LAMÉ . . . READY RIGHT NOW WHEN YOU ARE

Now, when you need all the gleam you can get, two shining little dresses by Eloise Curtis for David Styne—and for you. Bronze-doré dinner dress, left: short on glitter only when it comes to length—shining knit flashed at neck and long sleeves with coppery sequins and squares. Dress, in rayon woven with Mylar. About $125. The earrings by Regina Novelty. Orange zig-gold dinner dress, right, causing a terrific sensation the moment you turn your back—giant pleat inverted over small ones and martingaled across. In front, the dress zips straight down the side simply as a coat. In lamé of rayon woven with metallic threads. About $145. Earrings by Abbe Creations. Stockings, both pages, by Bewitching. Coiffures on these and the preceding two pages, by Ara Gallant with Tovar-Tresses falls. Both the dinner dresses at stores across the country listed on page 29.





A FRESH WIND THROUGH VERSAILLES

The Grand Trianon: its new splendour for visiting heads of state; its inventive, persuasive curator, Gérald Van der Kemp.

PHOTOGRAPHED BY HORST

The Grand Trianon, above, *its marble façade seen through the grille of the Cour d'Honneur. The Galerie,* right, *a blaze of crimson and crystal with paintings ordered by Louis XIV.*

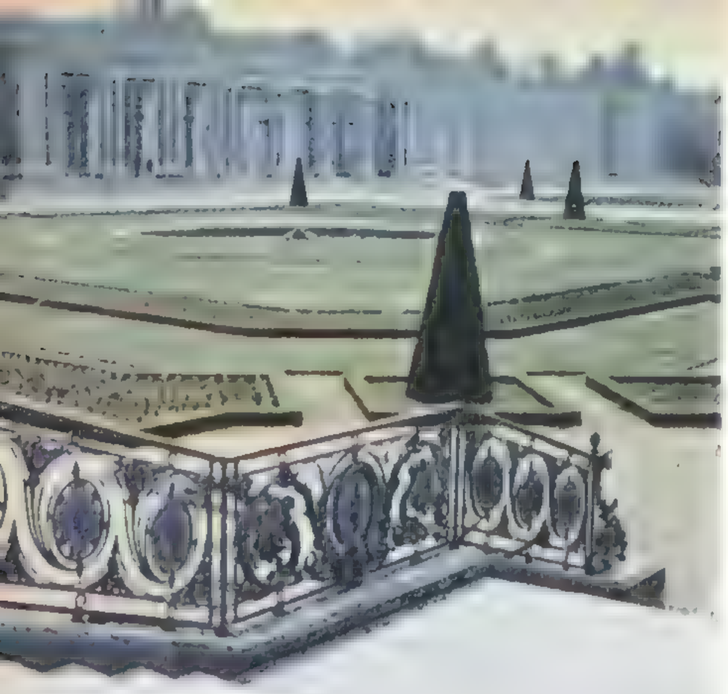


THE GRAND TRIANON: RECEPTION ROOMS

In the Salon des Malachites, below, *where Napoleon I massed the malachite treasures given him by Czar Alexander I of Russia, an ebony and gilt bronze chest by Jacob-Desmalter, a crimson damask curtain woven with gold thread.*



Reflecting the reigns of two Austrian wives of rulers of France, the exquisite Salon des Glaces has muted blue swags of silk made for Marie Antoinette, a burnished pianoforte made by Erard for Empress Marie Louise. HORST



A FRESH WIND THROUGH VERSAILLES

BY VALENTINE LAWFORD To his contemporaries, Louis XIV seemed supranational and supernatural. After three centuries and four revolutions his greatest creation, the Château and park of Versailles, is still a wonder of the world. The recent rehabilitation of one of the two smaller châteaux in the park, the Grand Trianon, as an occasional residence for the French President and as a guest house for foreign heads of state, aroused widespread international curiosity, considerable French interest, and not a little French criticism.

For visitors to Versailles, Louis XIV's pink marble pleasure palace of the Grand Trianon has always exercised a peculiar fascination. Lacking the neighbouring Petit Trianon's almost intolerably poignant associations with Marie Antoinette, it has its own unique architectural beauty and nostalgic charm. In its formally patterned gardens, backed by deep woods and obliquely overlooking an arm of the lake prolonging the view from his main châteaux, Louis XIV often walked with Mme. de Maintenon—until the overwhelming scent of tuberoses drove them indoors well before sundown. Louis XV shared an apartment there with Mme. de Pompadour, close to his botanical garden. Napoleon installed his mother there and refurnished the interior for himself and his second Empress, Marie Louise. Louis Philippe lived an idyllic bourgeois life here with his family.

But for close to a century anyone peering through the windows from the outside saw little but rotting parquet floors and deserted rooms. Now at long last, the Grand Trianon is once again a princely residence, containing much of its historic furniture, and restored to a semblance of its one-time glory. Carpets rewoven by the Aubusson and Savonnerie factories, after the patterns in Napoleon's inventories, cover the floors. The long enfilades of State rooms glow with silk, recreated by the factories of Lyon, in Parma violet, yellow, crimson, royal blue, and imperial green; and with the contrasting textures of mahogany, ebony, malachite, gold, and bronze.

The Grand Trianon's restoration was a combined operation, on the part of President de Gaulle; his Minister for Cultural Affairs, M. André (Continued on page 131)

THE GRAND TRIANON: SUITES FOR HEADS OF STATE

Among the splendours of the Grand Trianon, above, *are the private apartments for the wife and staff of a visiting head of state and the private apartment for the President of France in the wing, Trianon-sous-Bois. Here, some of the sumptuously arranged Empire and Restoration bedrooms.* Near right, top to bottom: *For the wife of a head of state, rose-and-white silk hangings, and gouaches by Redouté from the collection of Louis XVI. For members of an entourage: a red room with a Napoleon III armchair; a yellow room with a sleigh bed. In the green room,* far right, above, *a baldachin above the bed, a Sèvres bust on the desk.* Far right, below: *Three bathrooms with, for the President of France, a bath panelled in burled ash; for visitors, blue and gold curtain and walls; for the third, toile de Jouy. These apartments, filled with rarities taken from royal châteaux and cared for by the Mobilier National administered by Jean Coural, were decorated by Serge Royaux, who used fabrics especially copied for the Grand Trianon from old designs.*

HORST



VERSAILLES, ITS PERSUASIVE CURATOR

Gérald Van der Kemp, Curator-in-Chief of the Museum of Versailles and the Trianons, is tall, hale, and full-blooded, heavily but athletically built, extrovert, affable, and well-dressed. He enjoys the company of the young, and his stepchildren invariably address him by his first name. He is eminently sociable, and something of a partygoer. Even those who are aware of his capacity for hard work can never quite get over their shock at having, for once, come across a French *fonctionnaire* who has not just an excellent head on his shoulders but an enviable digestion in his stomach and apparently an unlimited supply of time on his hands.

As the family name implies, Gérald Van der Kemp's ancestors came from the Netherlands. His parents, however, were French nationals; and his upbringing and education were purely French. But there is something nevertheless about his temperament that still suggests the outsider: the Fleming, specifically.

He likes to recall that many members of his family in the past were sailors and adventurers, and that one of them spent years in America at the end of the eighteenth (Continued on page 131)

M. Gérald Van der Kemp, above, *at the Pavillon Dufour where he lives with his family,* below. *On the sofa, Mme. Van der Kemp with her children, Barbara, Henry, and Roberta Downs. Standing, M. Van der Kemp, with his son Frank.* Right: *Views of the Van der Kemps' deeply comfortable, flower-filled apartment.*

HORST









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BETTMANN ARCHIVE



. . . *To be tender as a shoot,* above, in a shaft of whispering taffeta—the fabric all changeable colouring, golden glow in one light, lavendery-orange in another. $132. Deliss Boutique, 40 Beauchamp Place, S.W. 3. . . .





To flutter, above, in clouds of ruffled, leg-o-muttoned white eyelet—to flirt from beneath the dappling brim of a matching white eyelet pouf . . . a Gibson girl reverie to live today. $135 from Annacat, 270 Brompton Road, S.W. 3. . . . ***To tremble*** like a flower in the breeze, left, wearing a field of flowers printed on meadow-green silk georgette. $105. At Troubadour, 12 Beauchamp Place, S.W. 3. . . .

PATRICK LICHFIELD



To be piquant, to charm with an upward tilted glance. The Marchioness of Londonderry does, below, in a whiff of dotted Swiss ruffled at wrist and ankle, printed with fresh greens, deep blues. $120. Troubadour, 12 Beauchamp Place, S.W. 3. . . .





To be languid, irresistibly so, above, in the most delicate. ravishing pants and tunic—all Calais lace misted over crème café silk. $141. Deliss Boutique, 40 Beauchamp Place, S.W. 3. . . .

To pose serene, in twilight through drawing room windows. The Marchioness of Londonderry does at her house in Hampstead, all snug in spring green-and-white cotton, little dust ruffles edged with lace springing out at the elbows. $72. Troubadour, 12 Beauchamp Place, S.W. 3. . . .





To be pensive, as meltingly as Marina Warner is, right, in a white cotton shirtwaist perked with ribbons of ruffles. $42. Annacat, 270 Brompton Road S.W. 3. . . .

To be as innocent—and knowing as a child, as Madam Fitz Gerald, left, in a smock, peachy-pink satin sprinkled with white daisies. $15. From Granny Takes a Trip, 488 King's Road, London S.W. 10. . . .

More on next page

VOGUE'S OWN BOUTIQUE *Continued*

Ireland: the land of totally irresistibles like the fantasies Sybil Connolly designs—all charm and melting beauty—like the one Marina Warner ordered, below, the bodice snowy white crochet, the skirt a whoof of crystally pleated pink linen. $360. 71 Merrion Square, Dublin. . . .



PATRICK LICHFIELD

New York: Who can resist Jax when they make one of their feminine little bits of a masterpiece? *The* one now—a narrow, almost Directoire above-the-knee skimp, gathered at the neck, at the wrist, and gathered beneath the bosom with a grosgrain ribbon tie and bow. In pink and white gingham dotted with embroidered daisies. Or in pale-pink chintz-y cotton printed like wallpaper with ribbon stripes of cabbage roses. Either way, $35. Jax, 7 West 57th St. . . . ***Quogue:*** It was the original Old Quogue post office. Now it's called "The Quogue Emporium." It's painted barnyard red and it's crammed with stuff to buy for the house, beach, or otherwise—all amusing, tasty. Definitely hard to resist. Quogue, Long Island. . . .

St. Tropez: Tattoos. Everybody beautiful is wearing those bright coloured paper-paste-on ones—pretty girls on their legs at the beach, on arms or décolletages in the evening; boys on arms or chests like sailors. The effect—positively irresistible. . . .

Southampton: It's called "Pandemonium," but it's anything but—it's Sarah Salant's boutique on Jobs Lane, as comfy as the-parlour-in-the-cottage-by-the-sea. Pretty nearly everything is irresistible. . . .

London: He's irresistible. . . .



He is, quite simply—a beautiful man. He's Simon Boyle, he owns the Simon Shop, and he wears black velvet suits, great cravats—like this, above, irresistibly Byron-y. The suit, made to measure. $114. Simon Shop on King's Road. . . .

Hollywood: Two totally irresistibles, Mrs. Tony Curtis and her daughter Alexandra Curtis, in just one of their many twin costumes—puff-sleeved, dust-ruffled, sunlight yellow cotton sprinkled with field flowers. Made for them at Bambola Boutique, 8635 Sunset Strip, Beverly Hills. . . .



PENATI

A fresh wind

(Continued from page 124)

Malraux: the Curator-in-Chief of Versailles and of the Trianons, M. Gérald Van der Kemp, and of countless other officials, experts, engineers, gardeners, and artisans.

The task of refurnishing the historic rooms of the Grand Trianon, which fell officially to the curator's lot, provided M. Van der Kemp with an enviable opportunity to demonstrate his aims and technique as a curator, and at the same time confronted him, in full view of the public, with his most controversial challenge yet.

The decision to convert the Grand Trianon for its present purpose had a practical and historical justification. Since Jules Hardouin-Mansart and Robert de Cotte built it for Louis XIV in 1688, as a setting for the fêtes and country parties for which the Château de Versailles had grown too vast and majestic, the Grand Trianon has been one of the smaller, as well as one of the most enchanting, of the former royal French residences. On past occasions, too, it accommodated distinguished foreign guests.

In another sense, the recent restoration was uniquely liable to arouse comment. For once, an entire palace was being reconditioned and refurnished, not just as a museum to be visited, at a price, by day, and by night locked up and left to ghosts, but as a residence for living people.

The principal problem faced by M. Van der Kemp was not that the place was lacking in traditions of princely habitation, but that it had been so often used and enjoyed—and altered by its various occupants that it was full of conflicting personal and period associations. Which period or section of a period, which style, was the twentieth-century refurnisher to choose as his guide?

Ideally, no doubt, Louis XIV's creation should have been reconstituted as he had known it. But as he had known it when? All, except two commodes, of Louis XIV's furniture for the Grand Trianon had been dispersed, and much of it sold, centuries ago. For practical purposes it was irrecoverable. But M. Van der Kemp was able to re-acquire eighty-five per cent of that ordered by Napoleon I for Trianon by the most famous designers of his day, notably Jacob-Desmalter, and Marcion.

If the Grand Trianon today is more reminiscent of Napoleon than of any other monarch, it has been from necessity rather than arbitrary choice. The result is not entirely inappropriate. Napoleon loved Trianon. Today the rooms he redecorated there probably look very much as they must have looked—in all their fresh and slightly nouveau riche but nonetheless touching splendour—on the day in 1810 when he came there with his new Empress on his arm.

For most people now, the interior, with its blend of *Grand Siècle* boiseries, Empire shapes and patterns, stuffs and symbols, its occasional signs of the French equivalent of early-Victorian royal domesticity, is suggestive of the atmosphere of a historic but still lived-in noble country house—one of unusual opulence, phenomenally well kept up—to which its successive past owners have in turn added their individual imprints.

The restoration is reliably reported to have cost the equivalent of ten million dollars. Clearly, a considerable proportion of that sum must have been required for the provision of fitting accommodations for the President of the Republic and the suites of the visiting heads of state, and for the installation of kitchens, heating, lighting, air conditioning, and cold storage, involving over thirty-five miles of cabling under the roofs, below the parquet and behind the boiseries.

When it comes to official hospitality, exuberance of national display coupled with infinite refinement of luxury, there is no race in the world to touch the French. From now on, foreign guests staying at the Grand Trianon will have their meals prepared by some of the best cooks in existence, in acres of underground kitchens superlatively equipped. The foreign suites will be housed in impeccable apartments....

Louis XIV once asked an aged courtier, who in his youth had known Versailles as a modest manor house perched over a swamp, if he remembered seeing a windmill standing on the site of the Château. "Indeed, Sire," was the reply. "The mill has gone; but the wind remains."

Apparently the courtier was referring to a west-northwester, the Atlantic *vent de galerne*, which according to Versailles's inhabitants has a way of sweeping uncomfortably through the avenues of the former royal city, bearing a burden of clouds from the ocean. At Versailles the sky is often opalescent and overcast. It is as though innumerable past seasons had been caught up in the hollow of the one-time marsh, and with their accumulation of pomps and intrigues, pleasures, boredoms, and tragedies, had grown too heavy to move on.

If any perceptible wind has recently blown through Versailles, it is a purely figurative one. At the Grand Trianon it seems to have been less of a gale than a breeze that has dislodged the dust from the boiseries, replaced the tattered fabrics, and given to this palace of the seventeenth century a practical and appropriate raison d'être in the twentieth.

M. Van der Kemp

(Continued from page 126)

and the beginning of the nineteenth centuries, and was an acquaintance and admirer of George Washington. M. Van der Kemp's wife is an American, the daughter of the late Rear Admiral Frederick Russell Harris, who was a collector of jade and porcelain and a benefactor of the Metropolitan Museum of Art in New York.

Mme. Van der Kemp candidly adores living at Versailles. In the curator-in-chief's apartment in the Pavillon Dufour at the southeast corner of the Cour Royale—once inhabited by Colbert—she has created a warm and welcoming, gay and comfortable setting for her hus-

(Continued on page 133)



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VOGUE'S DECORATING FINDS AND IDEAS FOR

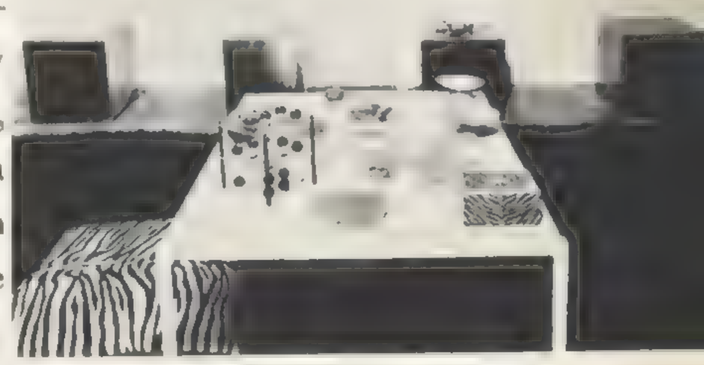
FASHIONS IN LIVING

Young collectors: one good thing leads to another

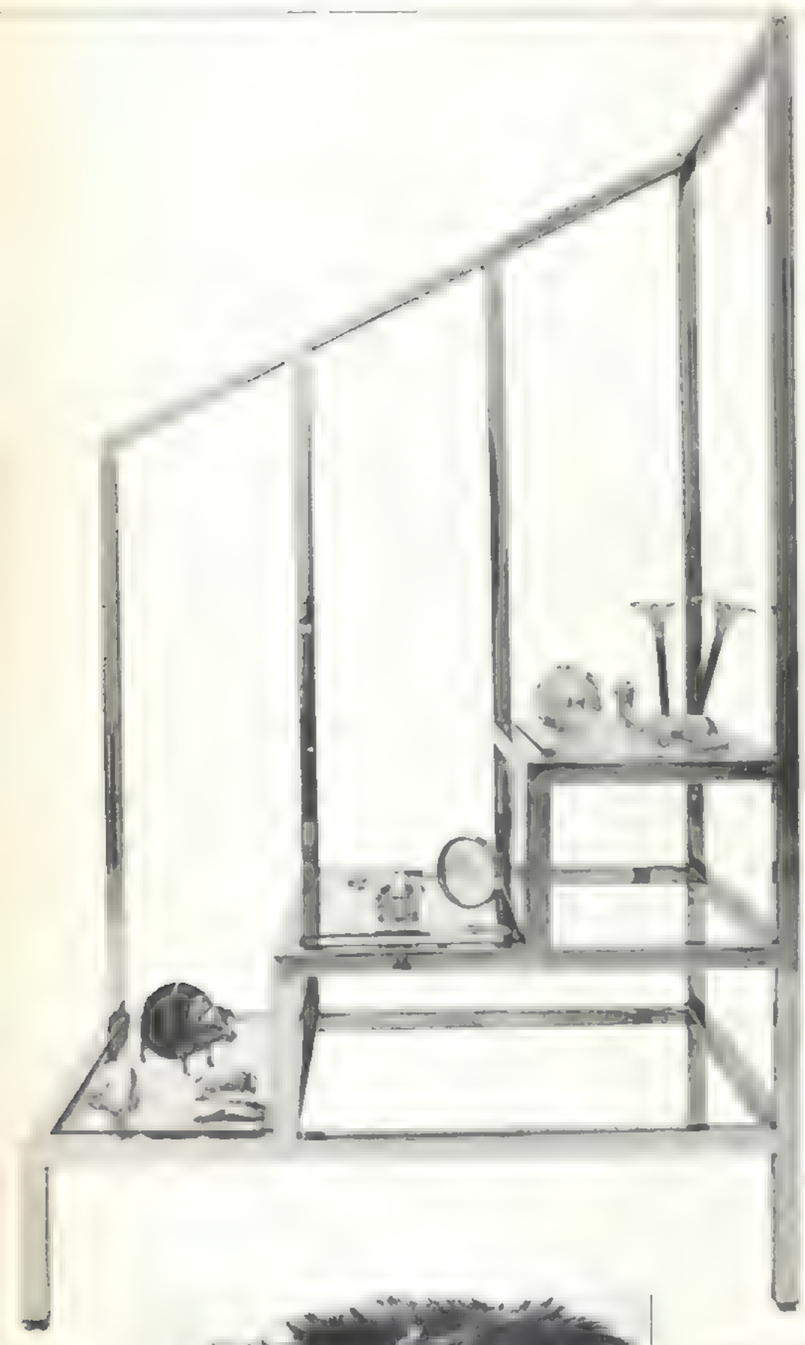


DAVID MASSEY

New York publicist-painter, James Mitchell, composes his white "party room" décor as precisely as a Pop painting. Three white Saarinen pedestal tables—on each a glass of flowers—stand below silver-framed silk scarfs. Opposite them, four steel cube bench-tables, on one a heap of painted yo-yos. Mini-candies in clear plastic boxes scatter over a white cocktail table. To one side, "Plato," the new game rage from London . . . a three-tier plastic board for three dimensional tic-tac-toe played with marbles. $18, Belgravia House, 227 E. 57th St., N. Y. 10022. Marble eggs on the goatskin rug to amuse guests sitting on the zebra cushions. The Saarinen tables, $70 ea.; steel-wire chairs in black homespun, $230 ea., Knoll Assoc., 320 Park Ave., N. Y. 10022.







New collectible ideas

Left: These enchanting bronze-doré animals are working breeds. Bottom step: snail Scotch Tape dispenser, $26; bull stapler, $20; pig string box, $35. Middle: parrot letter opener, $16; dog's-head pencil sharpener, $22; pug's-head magnifying glass, $35. Top: camel bearing ball-point pens, $36. All, Henri Bendel, 10 W. 57th St., N. Y. 10019. Pomander ball, $20, Belgravia House, 227 E. 57th St., N. Y. 10022. Superb polished steel library steps with ¾" plate glass, $980, by Schule-McCarville for the Pace Collection, 315 E. 62nd St., N. Y. 10021. *Below left:* A different fur sling for each luxurious French folding steel stool is the snapper here. Tiger and bear, $400 ea. From Revillon at Saks Fifth Ave., N. Y. *Below:* Art posters (originals) are for well-spent collection dollars. Kulicke's heavy, Plexiglas slipcover or shadow-box frames make changing them easy. Mathieu-Galerie Charpentier poster, $20. Box-Ready frame, 21x28", $50. Slip frame, 24x32", $45. All at Poster Originals, 51 E. 78th St., N. Y. 10021. *Below right:* Smashing new indoor-outdoor backgammon table. Of plywood printed in red/pink/blue, or green/white. Lift-off top. $750 with matching stools. By Bill Bell at Mark Cross, 707 Fifth Ave., N. Y. 10022. *Above right:* Shells have fascinated collectors from the beginnings of time. Here, a grouping from the collector's collector, Stix. From $15, including stands. Write to Stix, 13 Vandam St., N. Y., 10013 for specifics.











M. Van der Kemp

(Continued from page 131)

band's official and social and family life. She is an expert on cooking, and the Van der Kemps' frequent lunches and dinner parties are enjoyable, international performances. As the *maîtresse de maison* of the curator of one of France's most famous museums, Mme. Van der Kemp must occasionally have her local problems. But she copes with them with admirable verve.

M. Van der Kemp has a private garden in a corner of the former Royal Domain, where he usually works for a while each day, raising flowers and salad plants and vegetables. His apartment is often filled with his own home-grown peonies, roses, and delphiniums. It is typical of the man that he, and no other member of the household, is responsible for their arrangement.

M. Van der Kemp possesses for people, perhaps even more than for objects, what the French call "du flair" and the English call "a nose." He has a rare knack of discovering long-lost or mislaid treasures just when he needs them, but an even rarer facility for making friends of people whose influence or affluence can help him to acquire these treasures for the Museum.

M. Van der Kemp's life seems in retrospect to have been a classic example of the intelligent use of chance circumstances, far more than a shrewd or self-conscious progress towards a position of eminence. He did his military service in the Foreign Legion. And it is arguable that without the picaresque vicissitudes that he endured in World War II he would not have been curator-in-chief of Versailles today.

As a young man Gérald Van der Kemp took courses at the Sorbonne and the Institut de l'Art et de l'Archéologie. But his parents lost money. Hearing that the Louvre was looking for an assistant, he applied, and was appointed to look after the Édouard de Rothschild Collection of engravings and drawings.

The Second World War intervened. M. Van der Kemp was at Dunkirk, was taken prisoner, and escaped—after which he walked one hundred and twenty-five miles in two days, and tore tendons in one leg. (He has limped ever since, and often uses a stick.) Knowing that the Édouard de Rothschild Collection had been sent for safe keeping to the Château of Valençay, in the Indre, he headed there.

He was made *Chef du Dépôt de Valençay,* which meant that for the rest of the war he was responsible for the protection not merely of the collection previously in his care, but of the evacuated contents of the Musée Guimet, the Musée Camondo, the Musée National de l'Art Moderne, the Collection David-Weill, a part of the collections from Fontainebleau and Malmaison and the Musée des Arts Décoratifs, the Louvre's sculptures, and many of the Louvre's most famous paintings. Some of these were housed in the Château de Montal, further south.

From time to time, M. Van der Kemp would have one or another of the priceless paintings in his charge set up on an easel in his room at Valençay. For weeks on end, the "Mona Lisa" or the "Virgin of the Rocks" looked down at him in bed when he awoke in the morning.

When the Allies invaded France, and the German forces in the southwest began to retreat, a German regiment came through Valençay on its way northward. Two of its number were killed there, and the regiment in retaliation decided to burn the village and the château. The *Chef du Dépôt* and his staff were condemned to death.

The château was set on fire, and two of Gérald Van der Kemp's helpers were shot. But as he stood before the firing squad, he took it upon himself to harangue his would-be executioners. He pointed out that in destroying the château they would destroy many of the world's irreplaceable masterpieces—a crime comparable to the Romans' destruction of the Library of Alexandria—for which undoubtedly Hitler would have them shot in their turn, since the effect would be catastrophic for Germany's reputation.

By a miracle, he persuaded them. He and his surviving staff (whom he had fortunately trained as fire fighters) were allowed to put out the blaze. After the Liberation, he returned to Paris with a convoy containing a hundred of the Louvre's greatest treasures unscathed.

In 1945 M. Van der Kemp became assistant curator of Versailles. In 1953, when his immediate superior, M. Maurichéau-Beaupré, was killed in an accident in Canada, M. Van der Kemp was appointed curator-in-chief in his place.

When M. Van der Kemp became curator, many of the rooms in the Château, and in the lesser châteaux of the Trianons, were still largely empty of anything except rubbish. The munificence of the late John D. Rockefeller in the 1920's had preserved the Galerie des Glaces and the Hameau of Marie Antoinette. But there were a number of other places where rain fell through holes in Versaille's twenty-two acres of roof.

In the year of M. Van der Kemp's appointment, the then French Secretary of State for Fine Arts, André Cornu, was instrumental in having a law passed, under which an annual grant of one million francs for five years was made available for the preservation of the architectural fabric. M. Cornu managed to arrange for part of the sum to be spent on the Museum.

More recently the present Minister for Cultural Affairs, André Malraux—who has a house at Versailles and whose passionate interest in museum presentation is well-known—has been responsible for ever-increasing official grants.

Believing as he does that Versailles belongs to the world, M. Van der Kemp has had no inhibitions about seeking gifts from benefactors French and foreign. Years ago, his close Chilean friend, the late Arturo Lopez-Willshaw, paid for the remaking of the materials in the *Chambre du Roi.* Another close friend, Miss Barbara Hutton, has presented the original Savonnerie carpet for the *Chambre de la Reine.*

A few names among those of other recent benefactors may convey an idea of the beauty and value of their gifts: Mr. and Mrs. David Rockefeller, Mrs. Albert Lasker, Señor Antenor Patiño, Mr. Stavros Niarchos, M. Pierre David-Weill, Baron Elie de Rothschild, Comte and Comtesse Gaston Niel, Mrs. Merriweather Post, Mr. Rush Kress.

A decade ago, M. Gaston Brière, a one-time curator-in-chief, publicly recorded his opinion that M. Van der Kemp had done more to enrich Versailles than anyone since King Louis Philippe. In the present curator's estimation, his achievements amount simply to a continuation of those of his predecessors, in the relatively favourable circumstances of today. Of the gifts which he has received from private sources, he said, "I regard anyone who wishes well to Versailles as a civilized human being, and as a friend."

BY VALENTINE LAWFORD

Menus and recipes of Mme. Van der Kemp

When Mme. Van der Kemp entertains, she likes champagne throughout dinner, with this exception: With the cheese she uses a good red Burgundy, Bordeaux, or Beaujolais. Recipes here are starred.

Summer Dinner

Crab soup*
Chicken with sauce chaud-froid
Salade russe (mixed cooked vegetables in mayonnaise)
Tossed lettuce
Cheese tray
Coffee Charlotte with chocolate sauce

Winter Dinner

Filets of sole with sorrel sauce*
Veau Orloff
Wild rice
Buttered peas
Green salad
Cheese tray
Coffee mousse with chocolate sauce
Home-made petits fours

Crab Soup
(for ten)

¼ cup butter
1 large onion, chopped fine
6 sprigs parsley, tied together
6 cups milk
8 cups crab lump
Salt, pepper, paprika, cayenne pepper
½ teaspoon nutmeg
4 cups heavy cream

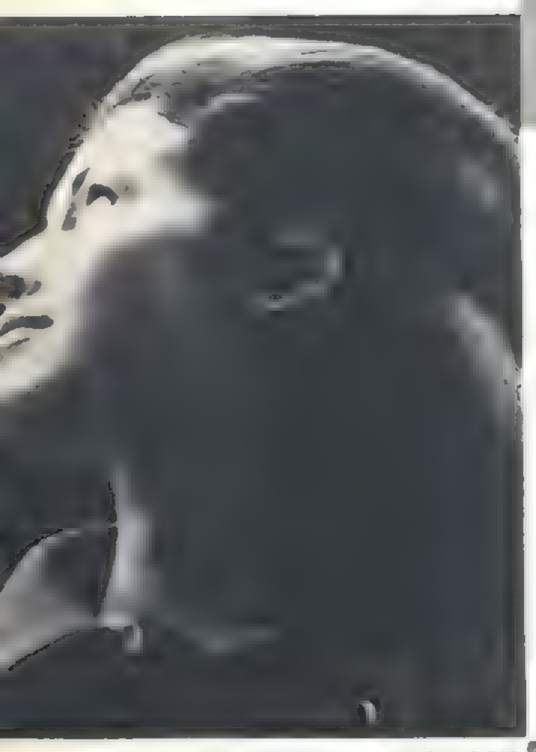
(Continued on page 147)



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BENNINGTON COLLEGE
FIRST PRIZE

VOGUE'S 26th PRIX DE PARIS

Here they are . . . the winners of Vogue's 26th Prix de Paris for college seniors. First prize, a year's job as junior editor with Vogue and a trip to Paris, went to Susan Bryant, of Bennington College; the second prize, a six months' job as junior editor, to Patricia McLaughlin, of Boston University. The ten runners-up in the talent search will be given top consideration for jobs with Vogue or any of the other Condé Nast Publications. For more about our class of '67 winners turn to pages 108 and 111. For news of Vogue's 27th Prix de Paris—open to members of the class of '68—see page 30.



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BOSTON UNIVERSITY
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MANHATTANVILLE COLLEGE



RYNA APPLETON
BRYN MAWR COLLEGE





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SMITH COLLEGE

MARYANN MOONEY
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MARYA ARGETSINGER
CORNELL UNIVERSITY

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UNIVERSITY OF PENNSYLVANIA





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MIRIAM HAYLLAR
HOLLINS COLLEGE





MELISSA SOREM
VASSAR COLLEGE

SANDRA GRANVILLE
VASSAR COLLEGE



JACK ROBINSON

(Continued from page 106)

wrong with it, from the present point of view this kind of abstraction seems pointless and arbitrary. If they are concerned with reality, artists now put real objects in their art; if they are not, they tend to exploit very pure, very coloristic, very nonrelational formal situations, which involve us in simple intense responses to colour and shape, on the level of direct perception and feeling, rather than in the more cerebral reading of conceptual schemes which give pleasure from our rational resolution of their complexities.

The artists who use objects appeal to our eyes rather than to our minds in the same way; also to our aural and tactile senses. (I do not mean that this art is mindless; it simply operates on a different basis. It is by no means less complex in its meanings than what I have called the more cerebral kind of art.) These artists are motivated by an impulse to refine toward what they would consider essential statements in their work; this means simply direct intuitive responses to feelings and sentiments, setting aside any possibility of rhetoric, complexity (fussiness) as an end in itself, or the rehashing of problems they consider to be already resolved.

To get at this kind of expression means quite straightforward things to them: First, it means that objects from the outside world may be directly attached to the picture, "adulterating" its heretofore irreproachable purity with respect to materials. These objects become curiously changed by being joined to the picture, transformed by a certain concentration of focus and alteration of context, so that they assume new identities, independent of conventional reality but dependent on the new reality of the painting. This is one of the important ways in which art now begins to provide the special unprecedented kind of experience I have mentioned. Familiar objects, always with us and intimately known, suddenly begin to take on rich unexpected possibilities of meaning. As a result, we turn back to reality, back to the original context of the objects, with sharpened eye and heightened perception. The new work of art not only teaches us to see it, itself, in a more involved way but also to see every other detail of our environment, of life, to which we have become in other respects wholly desensitized.

These objects have been joined to paintings (or painting joined to objects; it scarcely matters which any more) in an entirely unprecedented spirit, even though there are many actual precedents, even going back to the years before the First World War. The difference, however, is the difference between the previous detached textural preoccupations of Picasso and Schwitters in their collages and constructions of found materials, or the Dadaists' desire to shock conventional values and tastes, and a new awareness now of psychological counter-play and contextual ambiguity in the introduction of such "extraneous" material.

Objects were first used in this new way by Robert Rauschenberg, Jasper Johns, and then Jim Dine and (in a slightly different mode but with similar objectives) Claes Oldenburg. Their sources were in part based on the general modern current of Dada, Surrealism, and Constructivism, perhaps more particularly on Picasso's later sculpture using objects but most of all, probably, on the art of Marcel Duchamp, which they knew directly from the few examples in the museums but mostly in a vague way from the illustrations in books like Motherwell's *Dada Painters and Poets*. Only later did they discover Duchamp almost by surprise as a person, living in New York among them, and only later did they fully discover the close sympathy between his work and his point of view and theirs.

For this reason, Duchamp is really a mentor for one side of the contemporary movement in New York, despite our tendency to connect him with Paris and the past. In fact, there seems to be something more to his connection with the younger generation than a historical coincidence, because his personal style accords exactly with the prevailing attitudes in the city. He does not behave like a master but instead brings a wry sense of humour to bear on himself and his surroundings which is exactly in style. Obviously, something in his attitude must account for the way his point of view has been so meaningful to a generation so remote from his own origins. In the past, it was our custom to see Duchamp as an anti-rationalist reacting against the main stream of modern formal rationalism in art (with Cézanne and the Cubists in the vanguard). Now these young American artists have helped us to understand the deep current of intuition and the search for richer meanings in the accoutrements of familiar reality which were his starting point more than fifty years ago. In other words, he started what now clearly seems to be a (I hesitate to use the word because it seems archaic and inappropriate, but there is no satisfactory substitute) mystical tendency in contemporary art.

Now, the rejection of contemporary reality has taken the form of an assertion of private sensibility, of the value of the human mind and human feeling operating in realms of transformed reality, of individual psychology. The experience of art has apparently become one of these special realms with unprecedented importance. Obviously, the various manifestations of contemporary interest in consciousness expansion also have something to do with all of this, and they reflect the way these altered values extend beyond art. (It seems somehow significant to me that virtually none of the major artists has any involvement in LSD or similar drugs; in some fashion, their activities in art seem to supply some form of gratification which makes drug experiences seem less desirable.) I want to emphasize that, when I speak of reacting against contemporary reality and at the

(Continued on page 136)

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(Continued from page 135)

same time assert that art is more involved in life, I do not see any inconsistency. The two become reconciled in the idea of enriching life and augmenting experience (accepting reality) through a kind of existential transformation (with art serving as one vehicle) while rejecting the conventional norms and values assigned to familiar reality.

Much of the spirit of the new art scene is existential, much that seems passive, unresponsive, even indifferent, and pervasively "cool." How does one deal with a world which seems less than perfect, but which one does not wish to set out to improve by participating in the establishment? The "cool" should not be confused with indifference. It is a mode of acceptance, of openness, of suspended judgment, of masked intensity.

Andy Warhol sat on a stool in a leather jacket with his hand over his mouth, in a television interview, saying very little, responding not at all in any discernible way, but he told me, "Yes, I do care about people and how they live their lives." But his mute and mindless art *is* about caring and feeling, and no one in the world is more acceptant, open, tolerant, and hidden.

The cool pose of many young people nowadays is about emotional immaturity, about not knowing how to deal with experience or feeling, a way of marking time without emotional risk. They feel everything and face panic at every instant. The artist's "cool" is of quite a different order. He has learned the rules and the conventions in time, like the rest of us, and now he is busy unlearning them, a far more difficult job. He is suspicious of passionate commitment to any values, suspicious of belief in the absolute meaning of anything, and particularly suspicious of kinds of display which hint at these. He does not get excited about much *in the conventional way* (except about his own art and how others use it) but he brings a great deal of intensity and involvement to his own way of seeing things. It would be a serious error to be misled superficially by the character of their work and fail to perceive the passion Barnett Newman, Kenneth Noland, or Frank Stella bring to the world around them.

This passion operates within the limits of what seems to be a quite carefully defined cool style, which I touched on earlier in connection with Duchamp. It has something to do with "face," with the social merits of never being put at a disadvantage, or "blowing the cool," with having the right kind of sense of humour, with just the right comportment, having a certain dignity as an artist, but being as human and real as the next guy. This kind of self-consciousness is less important in the social sense than it is as a manifestation of life style, and consequently of the state of mind the artist puts into operation in the studio. Most important, however, a certain cheerfulness underlies it all; one takes things as they come, getting the most out of what comes. I have put it rather simply, but it really turns out to be a fundamentally optimistic position. To my mind, this optimistic existentialism provides the force for all that has happened on the scene.

Meanwhile, back in the studio, the focus on cool brought about certain significant alterations in painting. Earlier I spoke of the evolution in Abstract Expressionism away from a certain kind of *belle peinture* which was characteristic of the tradition of European painting. However, when we look at Pollock and de Kooning and Kline with a little more distance, we see that they, too, were actually participants in that tradition. In retrospect, their work seems less rough and ready than it seems concerned with beautiful impasto and bravura execution, like that of their predecessors. I have pointed out before that, for Rauschenberg and Johns, Abstract Expressionism provided a kind of stylistic foil against which to introduce their anti-painterly objects or collage. When Rauschenberg erased a de Kooning drawing, he performed an act of parental destruction which was not yet possible for him in his own art. In a similar way, painters who had never accepted the Expressionist position, painters who derived from the Neo-Plastic tradition, for example, like Ellsworth Kelly, still kept a certain ultimate interest in surface manipulation, as Mondrian had done, and they too have related to the centuries-old idea that a painting is in part about a beautifully handled surface.

After all that time the tradition of *belle peinture* effectively came to an end, for the present at least, in the work of Rauschenberg, Johns, and the abstract painters. After them, *not a single* younger progressive painter of importance has appeared so far who has not reacted against Expressionism in one way or another and, more than this, against the whole painterly tradition. Dine and Oldenburg, the two younger associates of Johns and Rauschenberg, remained expressionists in their earlier work, but in each case, their references to Abstract Expressionism were meant to be both ironic commentaries on style and explorations of ranges of taste for which the familiar style initially serves as a point of departure. In their later work this vestigial painterliness disappears almost entirely.

Lichtenstein, Rosenquist, Warhol, and others after them have turned aside from painterly ideas altogether, in the direction of mechanical techniques like silk screen, in which the artist simply chooses the image and its size and later, when he gets the screen back from the processor, the colours in which he will print it; or they have turned to the imitation of non-art techniques, like comic-strip drawings or billboard paintings.

In one way, these changes reflect the artist's altered view of himself these days; he has shifted from thinking of himself as a heroic figure, whose manual skill and whose performance are unique and unparalleled, to an idea of himself as a man with a special vision who conceives and isolates the image but for whom the execution of the object is less important. In the past, it was our habit to frown on artists like Rodin, who made models of their sculpture and turned them over to assistants for execution. We accused them of failing to respect the integrity of their materials and the creative process. Now, once more, artists have become indifferent to this romantic, I suppose they would call it, concept of art. Although it is not generally known, now many artists, particularly sculptors, send designs for their work out to be produced in some shop and they use assistants to do the laborious mechanical work in the studio. Since many of them tend now to aim at a certain anonymity in the execution of their art, their own hand has no value as against another's, and they ascribe no particular virtue to monotonous chores.

To some observers this might seem like the death of art. In one sense, the present attitude represents a temporary state of reaction, more extreme than before perhaps, but nevertheless a reaction, to painterliness, just as Abstract Expressionism in turn had been a reaction against Cubist geometric abstraction. One can be sure that we will come back again after a time to painterliness, in this ceaseless process of action and counteraction which is the real basis of progress in art. (You work for a long time to understand plastic form or perspective or whatever, but once you have mastered it, you lose interest and have to start fooling with it.)

In another sense, however, the reaction against "handling" also seems to me to have greater importance as a long-range manifestation of the changing concept of the artist and his function. I mean that one could look at the importance attached to certain manual skills in art as vestigial references to the original function of the artist, in the sense of the guild craftsman, when many of his original responsibilities have, actually,

long since been turned over to the photographer, the cartographer, or the banknote engraver. Inevitably, our increasing attachment to the idea of individuality, and the increased importance we assign to personal spiritual and psychological expression, would tend to shift the emphasis from hand to mind. The Renaissance painter enjoyed more social mobility in his time than anyone outside of the military or the clergy because he succeeded in altering his image from skilled laborer (who made more beautiful icons than anyone else) to gifted intellectual (who conceived and executed brilliant images).

Now we have gone a step further. Art has come closer to being a pure exercise of the mind, a conceptual enterprise of the sensibility rather than the hand, with the artist as *inventor* of new icons. It seems to have become enough for him to understand craft without having to practise it literally. An example of the way things have turned is the attitude toward drawing. While a few artists make drawings in the old sense, the old idea of master drawings, the reasonable expectation that a Michelangelo or a Rembrandt could make better drawings than anyone else, no longer holds. Jasper Johns would be the best example of the contemporary attitude. I have pointed out elsewhere that he may be the best draftsman of his generation (perhaps even more, one just can't know these days), but there is virtually no evidence of it at all outside of his notebooks. In fact, the stylistic and conceptual basis of most of his drawings turns on the idea of suppressing craft in this sense.

So far, while talking about the reaction against *belle peinture*, I have only discussed the painters who used objects, but my assertion about the younger generation also holds for the colourists and painters of pure form. If you look at the paintings of Barnett Newman, whom one might call Duchamp's opposite number for the new generation of abstract painters (except that his relation to the younger people is more like that of Rauschenberg and Johns to the first group I talked about), you find that, despite the way Newman has eliminated all the Abstract Expressionist painterly incidents, he is still much involved in the way the brush cleaves to the canvas. Noland, or Stella, or Poons, on the other hand, have absolutely given up this interest. Stella lays on his colour virtually with the indifference of a housepainter (he only wants to get it on) and Noland uses a roller for his larger pictures because it makes the work easier. (When I tell students about the roller, they ask, "Why is that any better than the wall the picture is hanging on?" I tell them, "Don't you see how attached you are to conventional ideas? What technical or moral superiority do pig bristles fastened to a stick have over any other instrument?")

I do not wish to give the impression that Noland and Stella and Poons want their work to look mechanical, as some other artists now do. The accidents of painting play a considerable part in their work, giving it a handmade look. The "hand," however, only supplies a human quality to relate the object to; it has nothing to do with virtuosity or expressiveness. After them even this much residue of performance tends to disappear.

So abstract painting has changed too. The painter is no longer a man who stands up in front of a canvas and begins a process of exploration, making marks and finding that one thing leads to another, until a kind of mental landscape is discovered which deploys all of his sensibility. Barnett Newman, among the New York painters of the older generation, understood the picture to be a field of tonal and spatial resonance rather than this kind of relational inscape or map of the painter's struggle with his formal problem. The changes in the uses of painting have moved abstraction further in Newman's direction. (His vitality and youthful openness really make him a key member of the new scene, even if he is a few years older than most of the others.) Since paintings (and sculpture) have become icons once more, the viewer does not use them to relive the artist's creative experience; instead, they function as objects of contemplation. Consequently, they often tend to be static, focused or homogeneous in organization, passive in design, simple, and uncomplicated. They are never hermetic in form or meaning. They tend to be easy to read, but nuancy and suggestive because they do not seem motivated in familiar ways (Why all those concentric squares all one colour in Stella's paintings?), and therefore seem to withhold something.

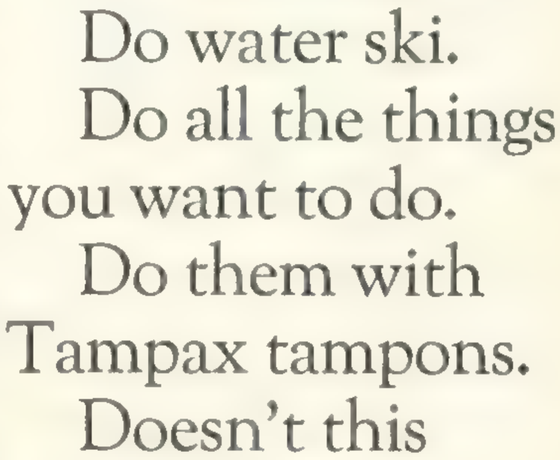
If the difference between the old and the new art is not clear, it occurs to me that one can explain it best by likening an Abstract Expressionist painting to a Chinese landscape scroll, which at first glance discloses a dense mass of details of forest and mountains, of rocks and leaves and water. You wander in effect with the eye through the landscape, and you gradually discover paths, pavilions along the paths, carts, oxen, horses, and men appearing and disappearing among the trees along the way. The scroll continues to reveal more and more, and the experience depends on this incremental accumulation of information. You don't get bored because there is always more to see. If you look at a painting by Kenneth Noland, a diamond-shaped picture, let's say, of three diagonal bands of flat colour, all the same width, you see everything at once, you comprehend the design totally at a glance, because it is so simple and obvious. There is no place for the eye to wander in search of delights and surprises. Why then do you not become bored at once? You tend to fix your eye on the whole field and turn back on yourself. The retinal colour saturation which results does some interesting things, causing colour vibrations which result

(Continued on page 140)



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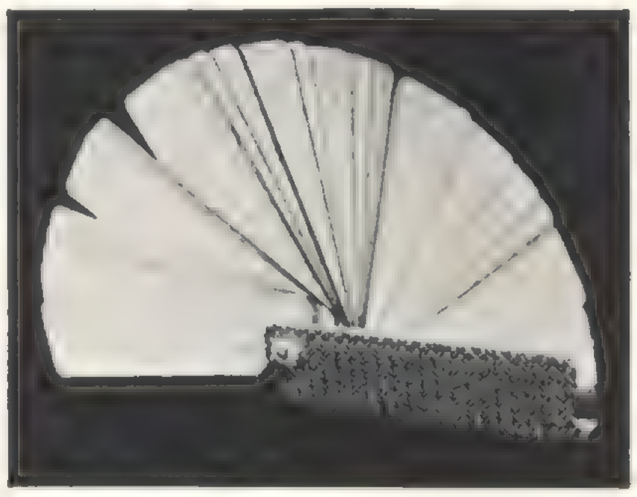
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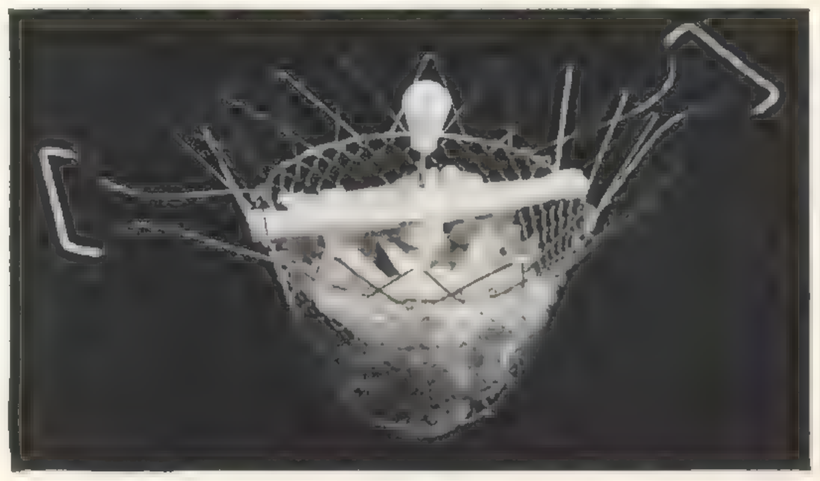
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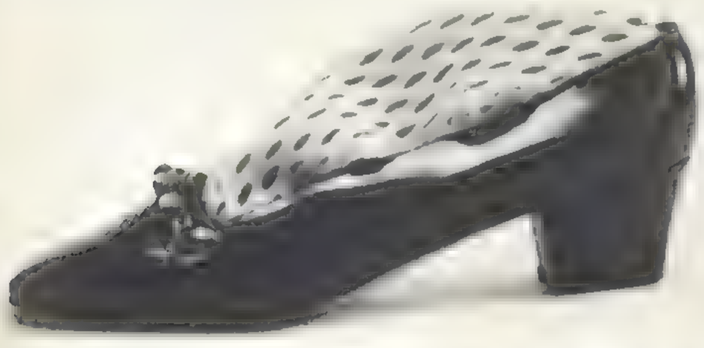


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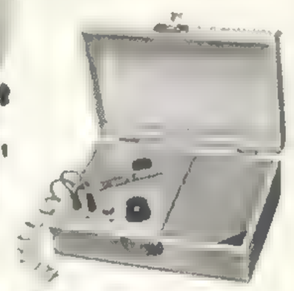
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The New Art Scene

(Continued from page 137)

from reinforcement of the sensation, and you discover that you tend to read shading from light to dark in what are really the flat bands of paint. The colour thereby sings in a certain way, resounds to its own purity, a kind of absolute colour experience about nothing but itself, relieved from all distractions previously considered essential (carts, oxen, men) in a painting.

While these things are of some interest in themselves, there is still something more happening. Focusing so much attention on a field of relatively little activity seems to have the effect of turning the thoughts and feelings inward, within a much calmer and less active realm than the one in which we normally respond to the surge of stimuli from without and to which most art previously seems to have been attuned (again, I exclude certain kinds of religious art). The product of these conditions appears to be a much more contemplative state than normal in our saturated environment, one in which thoughts and feelings are modified and reinforced by a kind of feedback which operates in relation to those subjective feelings and not in response to some abstract or spiritual state. This sounds rather complex and perhaps a little pretentious, but I mean to say simply again that it becomes enough for us to respond subjectively to certain feelings about something like colour. This by itself is enough. However, it does not exclude the possibility of working in time toward a more refined and systematic way of using these new modes of feeling. We are learning to use a new language; who can say where we may go with it?

The new Minimal art of simple painted geometric structures carries this exploration a step further in several ways. Certain psychological states involving inertness and low transmission of external stimuli are conventionally thought about and described by us in negative terms, so that we speak of boredom as a condition to be altered as soon as possible. Artists since Jasper Johns (I think of his canvases with a single attached object, all painted grey) have been investigating what happens when they expect us to deal with conditions in which the picture gives much less than "usual," and we are forced back on our internal resources (How do you keep from getting bored?) in the terms I have tried to describe above. Frank Stella's and Larry Poons's paintings have worked this way, and Robert Morris as much as any one else first explored the possibilities of large inert objects. It all comes down to what can only be described as a contemplative attitude toward the way art works.

The breakdown in distinction between painting and sculpture has helped this development along. You could debate the problem of the function of painting or sculpture, but what do you do when you don't know which it is? Many of the things made by these Minimal object makers force this issue to the limit. They are literally *things*, not sculpture or painting (they may go on the floor or on the walls) which take up a lot of space while insisting on their absolute uselessness. They are large and usually inhuman in scale, and they say nothing about form in any kind of familiar rational way. Yet they make their own implacable formal statement, the completeness of which can not be denied. All in all, these pieces are impossibly demanding, giving so little and asking so much in return (We have to spend so much of our time dealing with them when they occupy so much of our environment, and what do we take away from the experience?).

EDITOR'S NOTE: This excerpt is taken from the forthcoming book *New York: The New Art Scene* to be published by Holt, Rinehart and Winston, Inc. Its two collaborators are Ugo Mulas, an extraordinary Italian photographer who lives mainly in Milan, and Alan Solomon, a bearded, fascinating part of the New York Art Scene. Critic, art historian, and museum director, Mr. Solomon chose the twenty American paintings for Expo 67.

Where is New Bohemia going?

(Continued from page 101)

sales in just five years will be devastating!"

A far more sophisticated, far more benign entrepreneur of the avant garde is young John Brockman. Brockman tuned in on the intermedia circuit about two years ago when he organized a series of new cinema events at the Film-Makers' Cinematheque when it began its showings on Lafayette Street in New York.

Later, Brockman was hired by Lincoln Center's New York Film Festival to stage a number of special events dealing with expanded cinema. Now Brockman has formed John Brockman Associates, a one-man company fulfilling the intermedia needs of industry and education.

At the moment, he is deep in numerous highly lucrative projects. His intermedia sources are straight out of New Bohemia. These are the artists, engineers, and lightworks wizards who have already made names for themselves in the intermedia field.

One of Brockman's accounts is Scott Paper Company, for which he has produced a two-hour intermedia sales meeting to re-introduce a Scott product to its national sales force. He has proposed to Boston's Institute of Contemporary Art an environmental workshop project, in which major scientists and artists could explore new technology. He will be consultant on a major festival probing light and film for New York City parks. He will design and program discothèques in London and Rome.

This extraordinary array of intermedia projects is proof that the experimental activities of New Bohemia are decidedly beginning to pay. In addition, it is obvious that men like twenty-six-year-old John Brockman will be the arbiters and impresarios who will guide part of industry and education into the tastes and thoughts of this youngest, boldest, and largest of present generations.

How does New Bohemia prepare for the production of newer, more exciting and profitable material? It opens schools and runs workshops and laboratories for interested students who are exposed to intermedia and related fields. At this moment, an organization that calls itself Group 212 is at work synthesizing the studio and performing arts on a seventy-five-acre estate near Woodstock, New York.

This summer experiment involves one hundred artists, dramatists, dancers, poets, film makers, each of them helping students develop their creative potential in the field of intermedia and media extension. As one of its members said: "Group 212 seeks to achieve a positive goal-oriented synthesis of multimedia projects contemporary and synonymous with our times." Among the promised experimenters are John Chamberlain, Peter Forakis, Dick Higgins, Allan Kaprow, Alan Katzman, Jay Milder, Joel Oppenheimer, Carolee Schneemann, John Vaccaro, and Phyllis Yampolsky, who are obviously convinced that by merging the arts a new and needed aesthetic will arise. This, in turn, might fruitfully be employed to inject a new dimension into the modus operandi of commerce and industry as well as the world of entertainment.

Certainly the discothèque business has benefited greatly by the introduction of dizzying Light Happenings in which programmed visuals, combined with shatteringly amplified rock 'n' roll music, produce an atmosphere designed to expand all of one's senses.

But even the discothèque scene is becoming tiresome. The American teen-ager seems merciless in his desire for novelty and variety—for groovier and groovier things to shake him up. He is beginning to be bored by the total assault of sound and light offered by most of the flashing dance emporiums. All that noise is simply not enough.

Now there is The Electric Circus, a two-hundred-and-fifty-thousand-dollar adventure in which the International Coffee Organization has a rôle. (The Circus is directly above the famous Dom on St. Mark's Place in New York's East Village.) The Electric Circus has a variety of diversions for restless teen-agers, with admission $3.50, except for $4.50 on weekends. Note: For those who walk in barefoot, however, the price is lowered by fifty cents.

The floor, except for the dancing area, is covered by nylon grass that feels and looks like real grass. There are movies and slides projected on curving screens.

But the real departure consists of a live show of circus acts, a kind of zany, acrobatic vaudeville programmed specifically for the teen-age set. What is more, there are games in which the audience is asked to participate. One of these is the "Behaviour Game" which purports to bring together couples who, through the course of the game, will seem "made for each other".

Clearly, the business of running discothèques is changing. So is the business of selling merchandise. Electronic and print media are becoming obsessed with talking to the young in a language the young invented. Television, magazine, and newspaper ads are becoming more and more New Bohemia oriented.

To the question, where is the New Bohemia going, the answer is: Everywhere.

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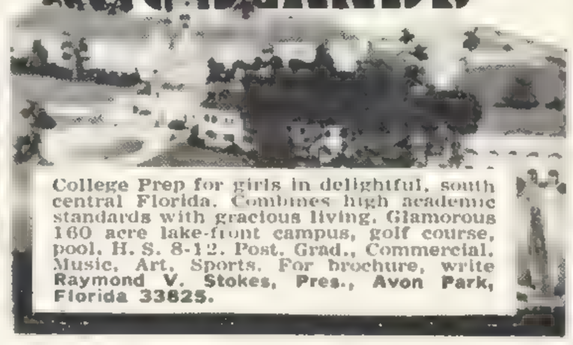
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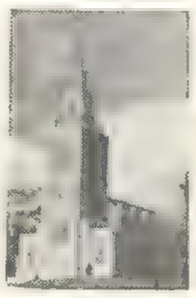
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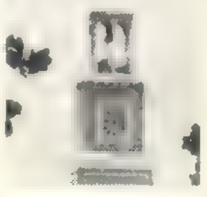
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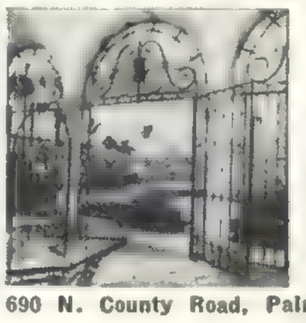


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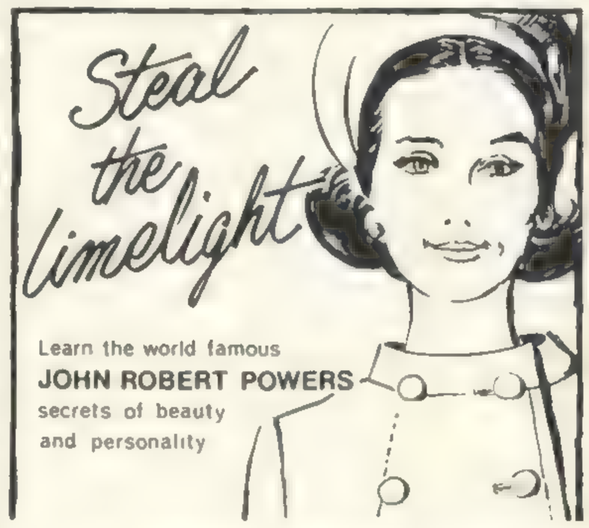
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Menus and recipes of Mme. Van der Kemp

(Continued from page 133)

Melt the butter in large soup kettle. Gently simmer the onion until transparent. Add parsley and milk. When it starts to boil, remove parsley. Add crab lump which has been picked over carefully. Season with salt, freshly ground pepper, paprika, a dash or two of cayenne, and nutmeg. Add the cream, bring to a boil, stirring occasionally, and serve with a little dusting more of paprika.

Note: This is more of a stew than a soup.

Filets of Sole with Sorrel Sauce
(for ten)

10 large filets of sole
1 cup flour, for dredging
1 tablespoon salt
1 teaspoon pepper
Vegetable oil for frying
Lemon wedges

Mix flour, salt, and pepper. Dredge fish. Heat oil one inch deep in a large shallow pan. Fry the fish with great care not to break it. Remove to heated platter with slotted spatula. Serve immediately surrounded with lemon wedges.

Sorrel Sauce

1½ cups fish stock
1½ cups beef stock (canned)
½ cup white wine
¼ cup dry vermouth
1 cup heavy cream
2 teaspoons lemon juice or to taste
Salt and pepper
2 tablespoons butter
2 tablespoons flour
2 cups fresh sorrel, washed, picked, and chopped

Bring the fish and beef stock, wine, and vermouth to a boil in a large saucepan. Reduce by ⅓ quantity. Add the cream and simmer 3 minutes. Season with salt, pepper, and lemon juice. Mix butter and flour, and add bit by bit stirring until smooth and thickened. Simmer 10 minutes. Skim as needed. Add the sorrel and simmer 5 minutes more. Keep warm in a double boiler. Makes about 5 cups.

Daring Romantics

Listed below: shops across the country which have clothes based on the fashion ideas in this issue.

Aberdeen, S. D. ....Marie O. Simmons Shop
Abilene, Texas .....Ernest Grissom's
Altoona, Pa. .....Brett's
Amarillo, Texas .....Colbert's
Appleton, Wis. .....H. C. Prange
Atlanta, Ga. .....Rich's
Atlantic City, N. J. .....The Needle Craft
Baltimore, Md. .....Hutzler's
Bartlesville, Okla. .....Montaldo's
Baton Rouge, La. .....Gus Mayer
Beaumont, Texas .....Gus Mayer
Beverly Hills, Calif. .....I. Magnin
Billings, Mont. .....Doyle's
Birmingham, Ala. ....Odum, Bowers & White
Bloomington, Ill. .....Paul Anderson
Bluefield, W. Va.....The Thornton Co.
Boise, Idaho .....Carroll's
Boston, Mass. .....Jordan Marsh
Bradenton, Fla. .....Montgomery-Roberts
Canton, Ohio .....Stern & Mann
Carmel, Calif. .....I. Magnin
Cedar Rapids, Iowa....The Killian Company
Charlotte, N. C. .....Montaldo's
Cheyenne, Wyo. .....National Furs & Fashion
Chicago, Ill. .....Bramson
Cincinnati, Ohio .....H. & S. Pogue
Clarksburg, W. Va. .....Broida's
Cleveland, Ohio .....Halle Bros.
Colorado Springs, Colo. .....Montaldo's
Columbia, S. C. .....Haltiwanger's
Columbus, Miss. .....Egger's Dept. Store
Columbus, Ohio .....Montaldo's
Corona del Mar, Calif.
O'Brien's Specialty Shop
Dayton, Ohio .....The Rike's
Del Amo, Calif. .....I. Magnin
Denver, Colo. .....Montaldo's
Des Moines, Iowa .....Younker Bros.
Detroit, Mich. .....J. L. Hudson
Durham, N. C. .....Montaldo's
Easton, Pa. .....Sigals
East Orange, N. J. .....Doop's
El Paso, Texas .....Popular Dry Goods
Fargo, N. D. .....Shotwell's
Fresno, Calif. .....I. Magnin
Glens Falls, N. Y. .....Merkel & Gelman
Grand Rapids, Mich. .....Alice Jane Dows
Green Bay, Wis. .....H. C. Prange
Greensboro, N. C. .....Montaldo's
Hamden, Conn. .....Fred Phipps
Harrisburg, Pa. .....Bowman's Dept. Store
Hartford, Conn. .....G. Fox
Hopkinsville, Ky. .....Arnold's
Huntington, W. Va. .....The Style Shop
Huron, S. D. .....Berg Style Shop
Indianapolis, Ind. .....Wm. H. Block
Jackson, Miss. .....Gus Mayer
Jacksonville, Fla. .....Furchgott's
Kansas City, Mo. .....Harzfeld's
Kenosha, Wis. .....Lepp & Company
Kent, Conn. .....The Barn Shop
Lafayette, Ind. .....Loeb's
La Jolla, Calif. .....I. Magnin
Las Vegas, Nev. .....Fanny's
Lincoln, Nebr. .....Miller & Paine
Long Beach, Calif. .....Schick's
Los Angeles, Calif. .....I. Magnin
Louisville, Ky. .....H. P. Selman
McAllen, Texas .....Ladies Supply
McKeesport, Pa. .....Katzman, Inc.
Memphis, Tenn. .....Levy's
Miami, Fla. .....Burdine's
Millington, Tenn. ....Cunningham Dress Shop
Minneapolis, Minn. .....The Dayton Co.
Mobile, Ala. .....Metzger's
Muskogee, Okla. .....Susman's
Nashville, Tenn. .....Gus Mayer
New Haven, Conn. .....Fred Phipps
New Orleans, La. .....Gus Mayer
Oakland, Calif. .....I. Magnin
Oklahoma City, Okla. .....Al Rosenthal
Omaha, Nebr. .....J. L. Brandeis
Ontario, Calif. .....Musette's
Palo Alto, Calif. .....I. Magnin
Pasadena, Calif. .....I. Magnin
Phoenix, Ariz. .....I. Magnin
Pittsburgh, Pa. .....Joseph Horne
Portland, Oregon .....I. Magnin
Reading, Pa. .....Jeannette Shop
Richmond, Va. .....Montaldo's
Ridgewood, N. J. .....Jenny Banta
Rockford, Ill. .....Edith Parrish
Sacramento, Calif. .....I. Magnin
St. Cloud, Minn. .....Fandel's
St. Louis, Mo. .....Montaldo's
St. Paul, Minn. .....Frank Murphy
Salt Lake City, Utah .....Makoff
San Angelo, Texas .....Barnes & Co.
San Antonio, Texas .....Frost Bros.
San Fernando, Calif. .....I. Magnin
San Francisco, Calif. .....I. Magnin
San Mateo, Calif. .....I. Magnin
Santa Ana, Calif. .....I. Magnin
Santa Barbara, Calif. .....I. Magnin
Santa Clara, Calif. .....I. Magnin
Sarasota, Fla. .....Montgomery-Roberts
Savannah, Ga. .....Levy's
Seattle, Wash. .....I. Magnin
Sheboygan, Wis. .....H. C. Prange
Short Hills, N. J. .....Doop's
Sioux City, Iowa .....Fishgall's
Stamford, Conn. .....Ethel Allan
Sterling, Ill. .....The Little Gallery
Stockton, Calif. .....The Brown House
Sturgeon Bay, Wis. .....H. C. Prange
Syracuse, N. Y. .....Flah & Co.
Toledo, Ohio .....LaSalle & Koch
Tucson, Ariz. .....Cele Peterson
Tulsa, Okla. .....Vandevers
Tupelo, Miss. .....McGaughy's
Vincennes, Ind. .....Joseph's
Walnut Creek, Calif. .....I. Magnin
Washington, D. C. .....Julius Garfinckel
Waukegan, Ill. .....Hein's
Wililamsport, Pa. .....Lynn Hayes
Winston-Salem, N. C. .....Montaldo's
Worcester, Mass. .....Ulian

At last! A Plastic Surgeon's Cosmetic- *That Protects Your Face Against the Unnecessary Ravages of Time!*

This article may startle you. It may seem, at first glance, almost unbelievable. Because it tells you the story of one of America's leading plastic surgeons—WHO TREATS MANY OF HIS OWN PATIENTS' BEAUTY PROBLEMS WITHOUT SURGERY AT ALL.

Medical ethics, of course, prevent us from mentioning this internationally-famous physician's name in this advertisement. However, we can say this: He has treated literally *hundreds* of the most beautiful women on earth—to prevent their careers and happiness from being ruined by the ravages that time can cause to the unprotected face.

A Doctor's Own "Cosmetic"— Now Available To You for the First Time

Among these women were some of the world's most famous movie and television stars, society leaders, even royalty. You would recognize their names in an instant. *And if you have ever asked yourself how these women's skin can stay so incredibly "young" when you know that many of them will never see fifty again—then simply remember this:*

These women also have a beauty secret that you never dreamed existed until today. This unique treatment consists of two specialized formulas:

First, every night, for one exhilarating moment before they go to bed, *the first of these treatments protects their faces against the unnecessary ravages of time.*

Second, every morning before they set foot outside their homes, *the second of these treatments protects their faces against the merciless damage that sun, wind and dirt would do if their skin was exposed without this extraordinary protection*—even if they otherwise had a layer of make-up a quarter of an inch thick on that skin.

Yes, the one great difference between the beauty and youth and smoothness of these women's skin, and the thousands of women of the same age who are turning older and older every day right alongside them, is *simply this:*

An invisible layer of biologically formulated cream — only one-one-thousandth of an inch thick—that was completely unknown to you only five short minutes ago. And that is now available to you, to continuously treat your face and your skin, for one full month without your risking a penny.

Here's what it can do for you, in that very first month alone:

Each Jar Shipped to You The Same Day

First of all, the only resemblance between this Home Beauty Treatment and ordinary cosmetics is this: It comes to you in the form of a cream, and it is packaged in a jar. *Otherwise —outside of packaging—there is no similarity to ordinary cosmetics.*

This fact is proven to you the very first instant you receive the treatment. Simply open one of the jars. Hold it up to your face and inhale the delicious odor inside. Let your fingers caress the silken smoothness of the cream. And then take a tiny dab of that cream on one finger, and actually *taste it.*

What you are experiencing, for the first time in your life, is a NATURAL cosmetic. *A cosmetic filled to the brim with some of the best NATURAL BEAUTIFIERS so far discovered by the mind of man.*

Yes, NATURAL beautifiers — Nature's own normal components — to help prevent at last the needless drain of strength and moisture that is today cracking and collapsing your skin as surely as you can hear the tick of a clock.

For example:

NATURAL OILS. Not mineral oil, but natural poly-unsaturated oils that do not fight the skin but blend right into it. That leave no greasy film on its surface to pick up dirt. *That spread out invisibly over your entire face to attract and hold moisture like thousands of tiny natural magnets.*

And that sink right into those terrible "desert lines" that have been etching themselves faster and faster around your eyes, lips, brow and chin—to help fade away their ugliness as though Nature itself had attacked them with an invisible eraser.

But this is merely the beginning. Now this magic treatment begins the second stage of its work—*below* the surface of your skin.

As Your Friends Age Before Your Very Eyes You Seem to Have Made Time Stand Still

As every doctor knows, your skin grows old in, not one, but in several separate ways. For example, just as parched skin *cracks* on the surface, so will under-nourished skin *collapse* beneath the surface.

It is this tendency of aging skin to collapse —to create folds, lines and wrinkles as a result of daily exposure, improper care and drying out —that this cream now attacks.

It does this—once again—not in man's way, but in Nature's. It uses NATURAL PROTEINS — the natural building blocks of every body — *to help activate the skin's own nourishing process. So that it smoothes out before your very eyes with satin-silk moisture, the skin that you can FEEL growing stronger every day.*

And, in as little as one short month from today, when your friends stop you on the street and beg you to tell them the secret . . . when you suddenly look up some morning from your pillow and find your husband studying your face in admiration and wonder . . . when you're introduced to new acquaintances at a party and find it's *impossible* for them to guess your real age—*then you will realize the incredible difference it makes when you use a doctor's cosmetic.*

Save Half If You Act Today—

Again, there is only one place on earth where you can find this wonder-working cosmetic—in Hollywood, California, where it is prepared under scientific supervision.

Because of its natural ingredients, this new cosmetic is not sold through the normal distribution channels. It can be purchased in no store in America. It can be obtained only through this advertisement; and every order received will be dated and registered, and shipped to you the same day.

When this cosmetic was custom-blended, as though it were a prescription, it was extravagantly expensive. Now, however, because it can be made available to women all over America, *it is yours for only $9.98 complete, for the generous, two-jar, three-month supply of day and of night creams.*

You try this wonder-working cosmetic for one month entirely at our risk. If it does not work a change on your face, in that very first month alone, that will cause your friends to talk about nothing else — then simply return the unused portion for every cent of your purchase price back immediately.

Why not try it—today . . .

Special Combination Offer

If you wish to make dry skin obsolete, on every inch of your body, then try this completely different kind of oil.

Another discovery by this world-famous plastic-surgeon. Probably the most luxurious body oil you have ever revelled in. Rushed to you by air mail to keep it working at full potency. Use it after each bath or shower. Feel how it turns even the dryest skin silky-soft. How it keeps even elbows and ankles soft, supple, invitingly young. Delicately-fragrant — you'll notice the change after a single treatment; your husband will marvel at your touch the very first week.

Again, yours to try at our risk. Only $4.98 for the large, three-month size. Send for it, with the face-cream treatment—today.

YOUTH COSMETICS, INC., 119 FIFTH AVENUE, NEW YORK, N.Y. 10003



VITAL NOTE!

Concerning a thrilling new scientific discovery, now obtainable in this cosmetic for the first time.

The cosmetic described in the advertisement below is exactly six months old. When it was released for mass distribution six months ago, it was already the finest commercial cosmetic possible — for *any* amount of money.

The proof of this statement is very simple: in the past six months alone *over 20,000 women* have already purchased this plastic surgeon's home-facial treatment. And — though they received a generous three-months supply — *nearly 1,000 of them have already reordered it again.*

However, *medical science moves so fast today that the cosmetic these women received is already obsolete.* In the past few months alone, a new ingredient has been introduced which, in our opinion, may actually *double* the effectiveness of this home-facial.

This ingredient — called G-T-F — is *a completely invisible sun screen* which, is added to our face cream to *prevent ultraviolet deterioration to the face, which many doctors now believe may actually be the major cause of those hideous premature wrinkles.*

This all-important new ingredient will be, of course, especially important during the outdoor months to come, *when the most disastrous formation of wrinkles always occurs to the unprotected face.*

It is yours without charge in this home facial treatment. Read the thrilling details below. Try it yourself — entirely at our risk — *today.*

MAIL NO-RISK COUPON TODAY

YOUTH COSMETICS, INC., Dept. V-5
119 Fifth Avenue, New York, N.Y. 10003

Yes, I want to try your amazing new cosmetic, entirely at your risk. I am enclosing only the low introductory price checked below. I understand that I may try it for one full month entirely at your risk . . . that if I am not delighted I may simply return the unused portion to you for every cent of my money back.

☐ Check here for the generous, two-jar, ninety-day supply of day and night creams. Only $9.98 complete.

☐ Check here for the special combination-offer body oil. Again, a ninety-day size for only $4.98. Both creams plus the oil are yours for only $14.96 complete.

☐ If you wish your order sent C.O.D. CHECK HERE! Enclose $1 good will deposit. Pay postman balance plus postage and handling charges. Same money back guarantee, of course!

Name_____
(Please Print)

Address_____

City_____ State_____ Zip_____

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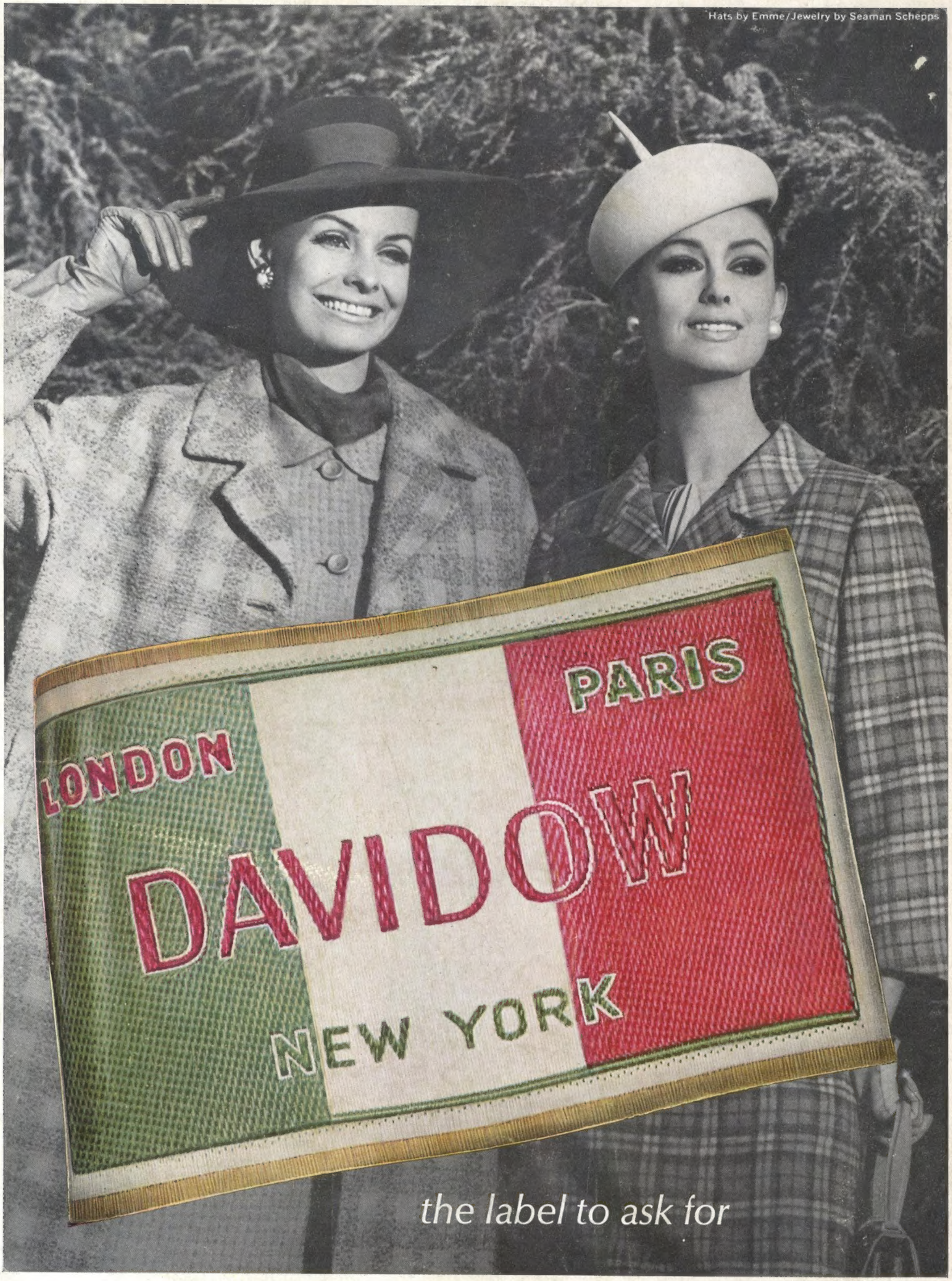
You played tennis for hours and sunned and surfed and ran the beach and you're killing your skin.

Dry skin is something that doesn't happen all at once. It's a gradual removal of your skin's natural moisture by the sun. First you'll probably notice that your knees and elbows are getting rough. Then that your face feels taut and drawn.

Bonne Bell's Moisture Lotion feeds your thirsty skin with precious moisture the sun has stolen. It soothes dry, sunburnt skin. Just smooth it over your entire body. You'll find that your skin absorbs it immediately.



Bonne Bell®
Cleveland, Ohio 44107


Hats by Emme/Jewelry by Seaman Schepps
LONDON
PARIS
DAVIDOW
NEW YORK
the label to ask for